श्री पं. हरिदत्त जी से
कुल के बदले में नहीं
प्राप्त।

15.2.51

# THE MṚICHCHHAKATIKA OF ŚUDRAKA

EDITED

WITH INTRODUCTION, COPIOUS NOTES,
FULL TRANSLATION
AND
IMPORTANT APPENDICES

*By*

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# DRAMATIS PERSONÆ

## MEN.

ारुदत्त—The hero, a Brahmana merchant of a respectable family reduced to poverty by his munificence.

ोहसेन—The son of Charudatta.

ैत्रेय—A Brahmana, the friend and companion of the hero and the Vidushaka of the play.

र्धमानक—Charudatta's servant.

ाकार ( संस्थानक )—The brother-in-law of the king.

वेट—The companion of the Samsthanaka.

स्थावरक—The servant of Śakara.

ार्यक—A herdsman who finally becomes the king of Ujjayani.

ार्विलक—A Brahmana, in love with Madanika.

ंवाहक—A Shampooer, who turns a Buddha Mendicant.

ाथुर—The keeper of a gaming house.

र्दुरक—, ूतकर— } Gamblers.

र्णपूरक-, ुम्भिलक- } Vasantsana's servants.

धिकरणिक—The Judge.

्रेष्ठिन्—Provost.

नदत्त or कायस्थ—The Court Scribe.

ीरक—, न्दनक- } Captains of the policemen or the city-guards.

वेट—Vasantasena's attendant.

ोह and अहिन्त—Public executioners.

ोधनक—A beadle.

## WOMEN.

सन्तसेना—The Heroine, a rich courtezan who loves the poor but noble Charudatta and ultimately becomes his wife.

ूता—Wife of Charudatta.

द्धा—Vasantasena's Mother.

**मदनिका**—Vasantasena's attendant.

**रदनिका**—Charudatta's maid servant.

PERSONS SPOKEN OF

**पालक**—The king of Ujjayani, finally killed by **आर्यक**.

**रेंभिल**—An expert musician.

**सिद्ध**—A seer who prophesied Aryaka's accession to the throne.

**चू (जू )र्णवृद्ध**—A friend of the **सूत्रधार** as well as of **चारुदत्त** who receives from him a **प्रावारक**.

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## LIST OF ABBREVIATIONS USED IN THIS BOOK.

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Bg.—Bhagvat Gitā.
Bh.—Bhartrihari's Satakas.
D. K.—Dashakumara Charita.
K. S.—Kumara Sambhava.
Malvika.-Malavikagnimitra.
Malati.—Malati Madhava.
Meg.—Meghaduta.
M. S.—Manu Smriti.
Mu.—Mudrarakshasa.
Nag.—Nagananda.
Rag.—Raghuvamsa.
Rat.—Ratnavali.
Sak.—Sâkuntala.
S. D.—Sahitya Darpana.
Yajn.-Yajnyavalkya Smriti.
R.—Dr. Ryder's 'Clay Cartj
W.—Wilson's 'Toy Cart' in the works of Prof. H. H. Wilson.

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# PREFACE.

This edition of Mrichchhakatika is based on all the available printed texts at Bombay, Calcutta and Madras and the various readings given therein are printed in heavier print to attract attention. The Notes are made as exahaustive as possible and the Translation attached herewith will satisfy all possible difficulties of the students. The Introduction too is as exhaustive as can be. An attempt is thus made to meet all the requirements of the University student. The editions brought out by the Nirnaya Sagara Press and by Messrs. Paranjpe and Raddi were useful to me and I take this opportunity of recording my obligations to them. I have also to thank Jivanand Vidyasagara whose edition was very useful in settling several knotty points in the text; Dr. Ryders' 'The Little Clay Cart' and Prof. Wilson's 'Toy Cart' were of immense help to me in bringing out this present edition and I cannot adequately express my gratefulness to them. I am aware of the inaccuracies that might have crept in the book; for these I have to crave the indulgence of my readers. Any suggestions will be thankfully received. Before concluding I must thank my friend, Mr. M. P. Sabnis, B.A.S.T.C.D. whose critical acumen was of great help to me in settling some points in the Introduction.

## SECOND EDITION.

Except for a few additions in the Notes and the Introduction, this edition is a reprint of the first edition.

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V. R. NERURKAR.

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# INTRODUCTION.

The initial difficulty with which we are confronted while editing a Sanskrit work is to find a probable date for it. This difficulty common to all the Sanskrit works is further heightened in the case of the मृच्छकटिक owing to the uncertainity and obscurity that hang round the identity of the author. The work divides itself into two distinct parts—the Prologue and the main-body of the drama which are evidently written by two different writers. The writer of the Prologue tells us that the play was composed by a great king named Shudraka, who was the greatest monarch of his time, mighty in peace and war, infalliable, wellversed in Vedic lore and excelling in arts and sciences. This great monarch according to the writer of the Prologue performed an *Ashwa-Medha* sacrifice and having installed his son on the throne sought a voluntary death by fire at the ripe age of one hundred years. These emphatic assertions are not supported by any authority nor are they corroborated by any other Sanskrit writer. The use of the Perfect ( परोक्षे लिट् ) however, shows that he is writing about a time at a remote date from his, probably relying for his authority on a certain tradition in vogue in his time. Much credence cannot be given to such a bare assertion at this time of regorous inquiry. It is necessary, therefore, that we must indenpendently settle the two questions, first, whether in the annals of Indian History there existed a king answering the above description of the writer of the Prologue; and secondly if any such existed, how far he had a hand in the production of the मृच्छकटिक.

First then we must look for all the available references to a king Sudraka in the old Sanskrit works. Our task

however, is made easier by Mr. K. C. Mehendale who has collected them together in his paper on 'The Date of Sudraka' in 'The Bhandarkar Commemoration Volume.' According to him the dynastic lists given in the *Puranas* and collected by F. C. Pargitae make no mention of any Sudraka. Kshiraswamin ( 1075 A. D. ) while commenting on Amara II.8·2 gives a list of *Chakravartins* among whom the following names occur

विक्रमादित्यः साहसाङ्कः शकान्तकः ।
शूद्रकस्त्वग्निमित्रो वा हालः स्याच्छालिवाहनः ( v. l. सातवाहनः ) ॥

In the commentary on the Vakyapadiya of Bhartrihari a king Sudraka is mentioned—लोकेऽपि राजपुरुष इत्युक्ते कस्य राज्ञः शूद्रकस्येति प्रश्नोत्तरयो राजपदार्थप्रविभागः etc. The author of the commentary *Hridayamgama*, while commenting on Dandin's Kavyadarsa I. 15 makes mention of a Sudraka: सदाश्रयम्—हर्षशूद्रकोदयनादिसत्पुरुषतमाश्रयम्. A Sudraka whose life was written conjointly by Ramila and Somila, is mentioned by Rajasekhara. All these references go to prove that a great king named Sudraka was known to old Indian tradition.

The paucity as well as the obscurity of these references shows that such a tradition if it existed at all had not a very wide circulation. Mr. Mehendale next cites a passage from the Aini-Akabari of Abul-Fazal mentioning among the kings of Bengal, a King of Khatri caste named Sudraka, whose reign lasted for ninety-one years, but rejects it as being on face of it unhistorical. Mr. Mehendale's main-stay however, is a passage from *Rajatarangini* which mentions a Sudraka who was distinguished for his eminent courage and energy. "Kalhana," Mr. Mehendale proceeds to argue, "appears to regard him as coming after Vikramaditya. It is very difficult to say exactly who this Vikramaditya is. The contemporanity of Matrigupta, Pravarasena II, Menth (or Bharatamentha) and Vikramaditya, indicated by Kalhana, and reminiscences of which are preserved in Sanskrit literary tradition, makes it highly probable that

this Sudraka may have lived about 500-600 after Christ, the second well-known blank in Indian history." We are at a loss, however, to make out how this Sudraka of Kalhana can with any degree of probability be placed in the sixth century, or can be identified with the Sudraka who is pointed out to us as the author of the मृच्छकटिक by the writer of the Prologue. In fact the single passage quoted above unsupported by anything that precedes or follows in the rest of the paper appears to undertake to establish the provisional date offered by Mr. Mehendale.

The joint mention of the names of Vikramaditya and Sudraka probably as the supposed starters of two different eras lends some colour to the view taken by Messrs. Paranjpe and Raddi who after having taken for granted that the author was a King named Sudraka on the authority of the writer of the Prologue, identify him with Shimuka, the founder of the Andhrabhrutya dynasty. Their arguments can be briefly summarised as follows:—

" Col. Wilfred, holding, possibly on the authority of the मत्स्यपुराण, that the first Andhra King reigned 456 years earlier than the last, that is Pulimat, who, it is said, died in 648 A. D. and relying on the evidence of कुमारिकाखण्ड of the स्कन्दपुराण which says that a great king named शूद्रक would reign in the year of Kali 3290 i. e., 190 A. D., concludes that शूद्रक must be the founder of the अन्ध्रभृत्यs. Dr. Bhandarkar has, however proved that the अन्ध्रs regined for 350 years only, that पुलिमत् was a contemporary of Ptolemy who wrote his *Peripuls* in 151 A. D., and that therefore शिमुक the founder of ths अन्ध्रभृत्य dynasty began his regin in 73 B. C. Col. Wilfred's agrument has consequently been disproved in every one of its details. But the स्कन्दपुराण, though it may be wrong as regards the date of शूद्रक may yet be right when it states that शूद्रक preceded विक्रमादित्य by 27 years. The tradition which Wilson mentions as being current in the Deccan also says the same thing. Now the

firrst Andhra king reigned from 73 B. C., approximately, and the विक्रम era commenced in 56 B. C., विक्रमादित्य who started the era, if we are to believe the prevailing tradition reinforced by the opinion of many able scholars, might have begun his rule ten years earlier or possibly the date 73 B. C., might need correction. Whatever it might be, the interval between these two great monarchs is sufficiently near the period of 27 years mentioned by the स्कन्दपुराण to render the identification between the शूद्रक named in it and the founder of the अन्ध्रभृत्य dynasty, a justifiable conclusion, when once the truth of the statement of the स्कन्दपुराण is granted. The real name of the founder of the अन्ध्रभृत्य dynasty was शिमुक, but the transition from it to शूद्रक is not at all inexplicable. The monarch is named सिन्धुक in the वायुपुराण, शिशुक in the मत्स्यपुराण and शिप्रक in the विष्णुपुराण, and the भागवत, where also the अन्ध्रs, are enumerated, gives no name, but describes the first अन्ध्र as a शूद्र or वृषल. It is not therefore at all unlikely that the Shudra monarch's name should after so many vicissitudes, finally settle down as शूद्रक, and as he started a powerful dynasty, must naturally have figured in many tales." This view may be accepted as a plausible conjecture, but does not appear to be very convincing.

We shall now see whether we can find any direct or indirect allusions to the drama in any early Sanskrit works 'The *terminus ad quem* for the मृच्छकटिक,' as Mr. Mehendale puts it, is settled by the following passages from the Avaloka of Dhanika:—

( *a* ) विप्रादीनां शाततैव न लालित्यम्। यथा मालतीमाधवमृच्छकटिकादौ माधवचारुदत्तादिः।

( *b* ) यथा वा—मखशतपरिपूतं गोत्रमुद्भासितं यत् etc.,

( *c* ) कितवद्यूतकरादिधूर्तसंकुलं तु मृच्छकटिकादिवत्संकीर्णप्रकरणम्।

This Dhanika was one of the literary circle at the court of Parmar Munja of Malwa ( A. D. 974–995 ). Dhanika thus belongs to the end of the tenth century.

which is thus the later limit of the मृच्छकटिक. The earlier limit is however not so easy to settle. वामन ( 775 A. D. ) in his ' Kavyalankarasutravṛtti ' supplies two quotations which have an important bearing upon this line of inquiry:—

( *d* ) यासां बलिर्भवति मद्गृहदेहलीनां
हंसैश्च सारसगणैश्च विलुप्तपूर्वः ।
तास्वेव पूर्वबलिरूढयवाङ्कुरासु
बीजाञ्जलिः पतति कीटमुखावलीढः ॥

( *e* ) द्यूतं हि नाम पुरुषस्यासिंहासनं राज्यम् ।

The first quotation appears in a modified form in the मृच्छकटिक Act I; but agrees more with the ' दरिद्रचारुदत्त of भास Act 1, 2, of which we shall have to say further on. वामन again mentions a Sudraka whose works along with other supply copious illustrations of श्लेष. He does not tell us however, that this Sudraka was a king. But it can be said that the work was known in its present or some other form in the eighth century. As regards the verse लिम्पतीव तमोऽगानि etc., and the occurrence of the two stanzas Act IV, 14, 15 in common in the 'Panchatantra,' the first of these, though quoted by Dandin in his ' Kavyadarsha is attributed to Vikramaditya by Jalhana and also to Menth by Vallabha-deva in his ' Sharangdhar.' To us it appears, as Dr. Bhandarkar once explained in another case, to be one of those *Subhashitas* floating about in popular talk about the authorship of which nothing can be definitely said. In the case of the other two stanzas this appears to be the only explanation, as, in the मृच्छकटिक they are introduced with सुष्ठु खल्विदमुच्यते. At any rate the passages are too few to lead us to any definite results.

Let us now turn to the drama itself and see if the style and the contents supply us any clue as regards the date. The presence of such words as पायसापिण्डारक, वरंडलंबुक, कर्नाटकलह which are not found in the works of Kalidasa, Bhavabhuti etc., lends help according to some to establish a high

antiquity for the play. On the other hand, it may be contended that the play, lacking as it does, in the artistic finish of the other Sanskrit master poets might have been written by a poet from the people and for the people, and thence he must have drawn very freely upon the current vocabulary of the time. Hence the words which, though probably known to earlier poets, might have been rejected by them as unsuitable for poetic writing. Another characteristic that has attracted the notice of the scholars is the use of Prakrit dialects on an extensive scale. Mr. Mehendale cites Mr. Pathak who holds that the Prakrit as found in the मृच्छकटिक is older than that occurring in the dramas of Kalidasa and therefore Shudraka must be considerably anteriored to Kalidasa. 'This view,' says Mr. Mehendale, 'appears probable in the light of the accidental coincidence of the fourth distich of the मृच्छकटिक Act, IX 33. (धूमकेतुरिवोत्थितः) with the fourth destich of the कुमारसम्भव X, 33' Mr. Mehendale, however, admits that it is very hazardous to establish any case of borrowing on the strength of an issolated agreement. Messrs. Paranjpe and Raddi have some very pertinent observations on the characteristics of the Magadhi dialect as employed in the drama which we reproduce here—'For the purpose of ascertaining the date of the play, we must see how far the Prakrit dialects in it are identical with those in the Prakrit Grammar of वररुचि, who according to Cowell lived at the latest, in the first century B. C. We have reason to believe that the Prakrit languages underwent a rapid change after the commencement of the Christian era and hence comparison with the dialects noticed by वररुचि will be a good criterion of the reasonableness of our chronological calculation. It will be seen that मागधी in this play is not quite the same as that in the grammar. The ending in दाणि prescribed in it for the indeclinable in the optional forms for अहं, the nom. sing. of nouns in अ, and the past pass. participle do not occur in the play,

while the change of the sanskrit स्ट into ट्ट and the अपभ्रंश ending in उ of the nom. sing. forms which occur in the play, are not noticed in the grammar. हेमचन्द्र a grammarian of the 12th century says that ट्ट is changed to स्ट ( as is borne out by the Girnar Inscription ) and the अपभ्रंश ending in उ is also noticed by him but on the other hand almost all the other variations from वररुचि which are to be seen in his grammar do not occur in the मृच्छकटिक. We must therefore suppose either that the last two peculiarities were developments that occurred some centuries after वररुचि and certainaly long before the period to which the dialects of हेमचन्द्र's grammar belong, or they were provincialisms which were not noticed by वररुचि. The उ is probably peculiar to the Deccan, for the old Marathi has this ending. We are not however, in a position to determine the point. In any case it is clear that the मृच्छकटिक dialects belong to the sixth century A. D., for, हेमचंद्र formulated his grammar from his knowledge of the Jain Parkrit literature, which was written before the sixth century or even earlier." The temptation te cling to first centuy B. C., becomes too strong and they conclude rather abruptly with the remarks, " It is also possible that वररुचि's date might be anterior to 1st century B.C.; for Hiuan Tsang places him about 300 years after बुद्धनिर्वाण of which the date is 543 B.C. Hence the मृच्छकटिक can safely be referred to the 1st century B.C."

The state of society depicted in the drama is another ground on which a comparatively early date is claimed for the work. Thus the flourishing state of Budhism and the attitude of tolerance towards it, a Brahmin allowd to take a Shudra wife, a practice strictly forbidden in Kali, the mention of the promulgators of the science of thieving, the description of the paraphernalia of Burglary, the law-giver Manu quoted, all these facts, it is urged, entitle the play to some comparative antiquity. The data furnished however are too vague and our knowledge of the evolution of the

Indian society in its different stages too meagre to arrive at any definite rasults. As a matter of fact we find that the society painted in the pages of the Dashakumaracharita of दण्डि does not differ very much from that portrayed in the Mrichchhakatika.

So far we have brought together all the evidence collected by the Oriental scholars, in their endeavour to identify the author and ascertain the date of the play. To recapitulate ( 1 ) Mr. Mehandale, the latest in the field of research in this direction, relying on a reference of Rajatarangini ( राजतरंगिणी ) locates शुद्रक ( whom he presumes to be the author of मृ० on the authority of the writer of the Prologue ) in the latter half of the 6th century. (2) Messrs. Parnjpe and Raddi identify शूद्रक mentioned in the Prologue with शिसुक the founder of the अध्रभृत्य ( 100–B. C., ) and deduce 1st century B. C., as the time of the production of the play. ( 3rd ) The earliest reference to the work is that of Vaman who quotes a passage from the drama though in somewhat altered form and also mentions the name शूद्रक. All these do not go very far to lift the veil of uncertainty hanging round the drama.

We shall now offer a few conjectures of our own which may be received for what they are worth. It appears to us that मृच्छकटिक in its present form is a later development of the रूपक-दरिद्रचारुदत्त brought out by the author himself who for motives about which we shall speak anon ascribed the work to a king Sudraka. चारुदत्त and मृ. are probably the productions of one and the same author-namely भास. This is not the Pre-kalidasian Bhasa of Mr. T. Ganapati Shastri who brought to light the dramas प्रियदर्शिका, रत्नावली and नागानंद, which at present go as the works of श्रीहर्ष. The दशरूपकs mentioned above perhaps are works now published by Mr. Shastri. This account is also corroborated by मम्मट, the author of काव्यप्रकाश who tells us that धावक ( other reading भास ) got much wealth from

Shri Harsha. Further, history never tells us that the supremacy of the great भास was ever called in question by any body at any time. कालिदास though very reluctant to admit his excellence does not deny the fact that he was at this time regarded as a poet of antiquity, and of established fame. बाण writing centuries later and having probably no access to his play takes refuge behind the श्लेष and declares that भास had achieved considerable success. जयदेव depending more on his powers of alliteration than his direct knowledge of the play describes him as the हास ( smile ) of the Muses. Whence comes the authority of राजशेखर then who comes centuries later and tells us that this great poet was subjected to the indignity of making one of his works stand the test of fire ?

In the case of धावक भास however the account is probable. The interval between him and राजशेखर is not too great to doubt the authority of the latter; the story again is plausible enough. Here is a शूद्र writer who aspiring to be a great poet met with ridicule and persecution at the hands of people with vested interest. A similar fate is said to have befallen तुकाराम, the शूद्रकवि of Maharastra. Later on हर्ष being struck by the power of the man made him his court poet and published some of his works in his own name. It was probably in the interest of the king that the शूद्र poet should not go down to posterity as the author of any poetic works and his Pandits perhaps were too willing to be subservient to his wish. In this probably lies the reason of the studious silence maintained by the contemporary as well as later Sanskrit poets. राजशेखर, however, who has evidently before him the unpublished रूपकs wants us to believe in a भास who was धावक washerman by caste and who flourished in the time of Shri Harsha ( 7th Century-the first half ). The foundation stone on which Mr. Shastri builds the edifice of his theory is the Sloka " भासनाटकचक्रेऽपि " of राजशेखर.

Mr. Shastri ought to know that there are other *slokas* of राजशेखर referring to Bhasa and the one he quotes taken with others may tell us a different tale.

Here are the first:—

कारणन्तु कवित्वस्य न सम्पन्नकुलीनता ।
घावकोऽपि हि यद्भासो कवीनामग्रिमोभवत् ॥
आदौ भासेन रचिताः नाटिका प्रियदर्शिका ॥
निरीर्ष्यस्य रसज्ञस्य कस्य न प्रियदर्शना ॥
तस्य रत्नावली नूनं रत्नमालेव राजते ।
दशरूपककामिन्या वक्षस्यत्यन्तशोभना ॥
नागानंदं समालोक्य यस्य श्रीहर्षविक्रमः
अमन्दानन्दभरितः स्वसभ्यमकरोत्कविम् ॥

Trans.—Poetic capacity does not depend upon wealth or birth, because being a mere washerman भास attained a foremost rank amongst poets. The first composition of Bhasa was प्रियदर्शिका which has been the delight of all appreciating critics who are free from jealousy. On the breast of the दशरूपक damsel his रत्नावली shines like a necklace of jewels. King Shri Harsha on having seen his नागानंद was filled with great joy and made him a courtier.

Now all these verses have been collected in the introduction to Karpuramanjari by Pandit Durgaprasada and K. P. Parab, together with one cited by Mr. Ganapati Shastri; any of these verses has as much authority as the other: Mr. Shastri therefore was scarcely justified in ignoring them while he determined the authorship of the रूपकs.

These verses then plainly tell us that भास was a washerman who flourished at the time of श्रीहर्ष who made him has court-poet. They also tell us that he wrote with admiration for this poet and tries to vindicate him by telling us that poetic ability does not depend on birth or wealth.

Before turning to the authorship of the मृच्छकटिक, it is but fair to Mr. Ganapati Shastri that we should consider the three main arguments by which he has identified the great भास as the author of the newly published dramas.

The first argument is based upon the following verse of बाणः—

सूत्रधारकृतारंभैर्नाटकैर्बहुभूमिकैः ॥
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

Now बाण in this श्लोक obviously does not distinguish a drama with a नान्दी, from one which does not possess any. He merely wants to establish similarity between a drama and a temple by means of श्लेष. The former is commenced by a सूत्रधार (stage manager) and the latter too is commenced by a सूत्रधार ( carpenter. ) If however, बाण can be supposed to be so minute in his description as to notice the minor distinction, his general description of the dramas must be very accurate indeed. We find however the dramas publised by Mr. T. Ganapati Shastri are neither बहुभूमिक ( full of many characters ) nor सपताक. ( full of bye-plots ). The श्लोक of बाण does not lend much support to Mr. Shastri.

The authority of भामह which he cites next instead of helping to improve his position only strengthens the probability of our view of the question. भामह indeed refers to the प्रतिज्ञायौगंधरायण while illsutrating the न्यायविरोध; but his allusions to कालिदास's रघुवंश and मेघदूत are equally un-mistakable. It is evident, therefore, that he lived at a date later than कालिदास. Prof. Pathak puts भामह in the middle of the 8th century as भामह mentions the न्यासकार जिनेन्द्रबुद्धि who lived at the beginning of the same century. Mr. Trivedi has tried to prove that he lived at a date anterior to दण्डि while Prof. Sovani makes him the con-temporary of बाण and consequently of धावक भास.

As for the verse नवं शरावं &c. which Chanakya is supposed to have borrowed from प्रतिज्ञायौगंधरायण, it is very difficult to believe that a well-known writer on politics would be frivolous—not to speak the profanity of it—

enough to put a quotation from what was at the most popular drama of his time by the side of a quotation from श्रुति. The simpler explanation is that Chanakya must have borrowed it from an extant स्मृति, some other work on politics, and the dramatist quoted the passage from the work of Chanakya at a considerably later date simply for effect.

We have not the space at our disposal to deal with the linguistic argument of Mr. Shastri who confounding the दुष्टप्रयोगs natural for a Shudra poet with आर्षप्रयोग and relying on some obscure passage of some obscure poet makes Bhasa a मुनि or tries to drag the author of the newly published dramas to a pre-Paninian period by asserting that Sanskrit had already ceased to be a spoken language at the time of पतञ्जलि or कालिदास. We believe however that his main arguments have conclusively been proved against him and a case in favour of the authorship of धावक भास has been fairly established. We shall now give our reasons for believing धावक भास to be also the author of मृच्छकटिक. The Charudatta published in the Trivendrum series contains the following passages which show that the poet contemplated the development of a long play out of the रूपक 'चारुदत्त'—

(*a*) पापं कर्म च यत् परैरपिकृतं तत्तस्य संभाव्यते, Act. I. 6.

(*b*) संवाहकः—( स्वगतम् ) निपुणं खलु प्रत्याख्यातोस्मि,
कोहि नामात्मना कृतं प्रत्युपकारेण विनाशयति Ibid II p. 44.

(*c*) सज्जलकः ( आत्मगतम् ) भोः कदा खल्वस्याः
प्रतिकर्तव्यं भविष्यति अथवा शान्तं पापम्
नरः प्रत्युपकारार्थी विपत्तौ लभते फलं
द्विषतामेव कालोस्तु योऽस्या भवतु तस्य वा Ibid IV 7.

(*d*) चेटी—प्रियं मेऽमृतांकनाटकं संवृत्तम्.
गणिका—एहीममलंकारं गृहित्वार्यचारुदत्तमाभिसरिष्यावहः
चेटी—अज्जुके तथा, एतत् पुनरभिसारिकासहायभूतं दुर्दिनमुन्नमितम्

Now it is more probable that author of the रूपक himself should take up these threads and develop it into a प्रकरण rather than some other should improve upon it at some later date. Again considering the cold reception with which his earlier works were met with by the public, on account of the low station of the poet, it is not unlikely that after recasting his drama by flavouring it with the high flown language of his time ( cf description of Vasantasena's apartments ) and filling it with a suitable introduction, he might have ascribed it to a king of some known antiquity. We have already seen that वामन quotes from the रूपकs and that he mentions a शूद्रक who according to him was a *southerner.* Vaman, who does not tell us that the शूद्रक he refers to was a king, probably knew the low origin of the poet which is suggested by the epithet शूद्रक. Our reasoning then leads us to धावकभास as the author of the play and the first half of the 7th century as the date of the drama.

**Merits of the Play.**

As a piece of dramatic work the मृच्छकटिक stands unrivalled among similar works in Sanskrit both for its execution as well as its design. Unlike other Sanskrit dramatists the author of the मृच्छकटिक does not borrow his story from an existing source but has invented it for himself. His originality is further seen by his choice of the title of the play, "The Earthen Cart" which plays such a momentous part in the drama and which nearly proved fatal to the hero of the play, while Sanskrit dramatists title their dramas after their heroes and heroines. The ingenuity, again with which the two plots are blended together scarcely find a parallel, not only in Sanskrit but even in other languages of the world. The story of the Revolution is so intimately interwoven with the main story that it cannot be detached from the latter without injury and yet

it is never so obtrusive as to divert our attention from the central idea. The action, though wanting in other *unities* has the unity of interest and proceeds with a regular though diversified march to its final development. The chief characteristic for which the author of the मृच्छकटिक stands pre-eminent among his Indian fellow dramatists are his variety, his skill in delineation of characters, and his humour. We shall consider each of these at some length. First then about his variety of which we shall have a rough idea, if we refer to the names of the acts of the play. Thus the Shampoor who Gambles, The Hole in the Wall are shortly followed by the Storm and the Change of the Bullock-Carts succeeded by the strangling of Vasantasena. 'From farce to tragedy, from satire to pathos, runs the 'story with Shaskesperian breath."

The author of the मृच्छकटिक draws his characters from life. He does not hanker after ideal but gives us real living men and women. He draws on every class of society from the high-souled Brahman to the executioner who belongs to the lowest order of society. Again his characters are not types but individualities with special traits which distinguish them from the ordinary people of their kind. Thus Vasantasena is not a typical courtezan, nor is Sharvilaka a common thief. This fact must be borne in mind when we want to test the characters in the light of actuality. Again the characters of Kalidasa and Bhavabhuti are pre-eminently Indian whereas those from the मृच्छकटिक are truly cosmopolitan. Shakuntalã is a Hindu maid, Madhava is a Hindu hero but the Samsthanaka, Maitreya, Sharvilaka and Madanika, are the citizens of the world. We shall later on deal separately with the main characters. In the meanwhile we shall consider the third and the most important feature of the work, its humour.

The humour of the author of मृच्छकटिक is described by Dr. Ryder as having ' American flavour both in its *puns* and in its situations. The plays upon the words certainly depend upon the language but the situations are independent of language. Humour is seen in all its aspects, from grim to farsical, from satirical to quaint. Its keenness and variety are such that मृच्छकटिक need not fear comparison with the best of the western comedies.'

As a poet, our author cannot be put on a par with the master poets like Kalidasa, and Bhavabhuti. He certainly lacks the rich imagination of the former and stern grandeur and the loftiness of the latter. He can easily secure a rank below these masters. He has a correct eye for Nature and his descriptions both of Nature and things is very graphic and vivid. Sometimes he scales great heights ( compare for instance his account of 'रेभिल's song and his reflections on flute and on sleep. ) The style of the drama is simple and direct and is not marred by false taste or ostentation. Nor is it barren or parched having its full share of allusions epigrams, vivid illustrations and aphorisms.

Apart from its dramatic and poetic merits the मृच्छकटिक has an historic importance as it gives us a faithful picture of the time when it was written. That it is a curious and interesting picture of national manners every one will admit. Again it is purely Indian and represents a state of society sufficiently advanced in civilisation to be luxurious and corrupt. We can form definite idea about the powers of a king, the procedure of Judicial administration, the state of Budhism, and also the prevalent arts, fashions, and vices of the day.

The king was generally a despot. The one in this drama is a tyrant who has his mistresses and favourites. Though these cannot be said to have a free hand in the

administration, they had much influence for evil and caused much waste of public money. There was much dis-content and the prophesy was perhaps an indication of a wide spread desire for change of government. The tolerance and immunity from common law enjoyed by the masters of the gambling house and the passing of the capital sentence on Charudatta in defiance of मनु who had laid down exile as the proper punishment in the case of a Brahmin criminal are the only direct instances furnished in the drama of the oppressive and arbitrary use of his powers by the king. The latter is not very revolting to our sense of justice in the modern times but that the former must have caused deep misery among people of all ranks is evident from the fate of the Shampooer. The King had to pay penalty of his misdeeds by his head. Next we have a glimpse of the criminal court with its judge administering justice with the assistance of the श्रेष्ठिन् ( a sort of alderman ) who evidently plays the part of a modern assessor. There is the clerk of the court generally a Kayastha. We have also the servant of law, a sort of Bailiff whose business it is to serve the summons. The searching examination of the complainant as well as the accused together with the amount of circumstancial evidence collected shows us that the procedure of criminal law had reached a definite stage of development. The judges were only the Judicial advisers of the king. The final orders rested with the king. The police administration seems to be very efficient. But for the treachery of Chandanaka, Aryaka could not have escaped the vigilence of the police service.

Budhism was in a flourishing condition and it seems that its followers who had grown in number were not treated with any hostility by the Brahmins. Yet the sudden appearance of a Bhikshu was regarded as an ill omen. The appointment of संवाहक as monk-in-chief of all

monasteries shows that the king was the head of the Budhistic as well as the Brahmanic church.

The drama also furnishes us with some inklings of general state of society. We find that commerce in which the Brahmins had a very large share was flourishing and wealth was pouring in the country. The signs of decay had set in. Gambling and prostitution were the fashionable vices of the day. There were regular gambling houses managed by organized bodies with their President and laws, regulations. and tribunals. The person as well as the property of the defaulter were responsible for a debt of honour. Whether the law was equally harsh in the case of common debtor is not seen. Prostitution was also general. Even people of the standing of Charudatta make no secret of their connection with a prostitute. Appearances were however kept in the old days as they are kept now. A prostitute had no admission in the interior of the house, nay her very ornaments or clothes were regarded as polluting the inside of a gentleman's house. The rigidity of the customs of matrimony were slackening: not only could a Brahmin marry a ***shudra*** woman but an acknowledged prostitute could be raised to the status of honourable wife. Then there were such fashionable resorts as the पुष्पकरण्डकजीर्णोद्यान to which the public had access. Music had attained a high degree of perfection among the specially trained courtezans, for which they were not a little responsible. We have no definite indication about the status or the opportunities of the different classes of people. The epithets flung upon each other by Chandanaka and Viraka during their passage at arms cannot be taken too seriously. It seems, however, that while people of upper classes could follow with impunity any profession from that of an honourable merchant to that of a down right burglar, there was not much chance for a born slave

like Sthavaraka or a born executioner like the philosophic Chandala.

## Construction

A few words as regards the construction of the play would not be out of place. The play has certainly exceeded the length generally covered by similar works. But it is probable that the drama was acted in two separated instalments which were for all practical purposes complete in themselves. The argument, however, that the byeplot appears to be a mere patchwork on the body of the play scarcely holds water. A revolution alone could bring about a sudden turn in the fortune of Charudatta or raise Vasantasena to the coveted position of a lawfully wedded wife. That the incident of the revolution could be blended in such a manner as to subserve the central idea of the drama is a wonder of dramatic art. Again we cannot bring ourselves to subscribe to the opinion of Dr. Ryder who maintains that 'the main action of the drama halts through acts II-V and during the epesodic acts we almost forget that the main plot concerns the love of Vasantsena and Charudatta.' Nothing could be farther from truth as may be seen from an analysis of these. Thus the first scene of the second Act introduces the love-sick Vasantasena who discusses with Madanika her hopes and plans to gain the love of Charudatta. In the next scene the shampooer presents himself who though along with his gambling friends occupies the next two scenes only ends by adding his own testimony to the virtues and good qualities of Charudatta. Next Karnapuraka comes with his own tale regarding the appreciation of his valour by Charudatta alone and the final scene of the act closes with an ardent desire on the part of Vasantasena to have a good view of Charudatta as he passed by her house. In the third Act we see Charudatta

at home; we catch some glimpses of his domestic virtues of himself and his wife Dhuta. The central idea is however kept before us if not directly at least indirectly by the frantic efforts of Maitreya to keep Charudatta off the track of Vasantasena. The fourth Act is very short but for the cumbrous descriptions of Vasantasena's palace and in both the scenes Vasantasena is brought more prominently before us. In short while preparing the ground for coming events, the author has never allowed himself to lose sight of the central theme of the play. As regards the absurdity that Aryaka starting later and meeting with an obstacle in the way, should reach the garden half an hour earlier than Sthawaraka need not engage our serious attention. Vardhamanaka must have made haste as Charudatta was waiting for Vasantasena. Sthawaraka cared more for his bullocks than for his master and it is probable that he did not give much trouble to his animals. We shall refer to the supposed oversight of the poet, in making the moon rise at some time before midnight in the first Act and then again making it set at the same time in the third act later on when we consider the time occupied by the play.

The poet is very happy in his choice of material and events which he has judicially used. Thus the garment which is sent by a friend through Maitreya is worn by Vasantasena who thinks that Charudatta, as he uses such articles is not indifferent to pleasure. This garment again reaches Vasantasena's hand through Karnaparaka who receives it in appreciation of his valiant conduct in rescuing the monk from the elephant. The skill with which the chain of evidence is made sufficiently strong is also very admirable. The ornaments given to Rohasena and returned through Maitreya suddenly turn up in the court creating a great sensation by supplying the last link required to compete the evidence. Again the sudden death of a woman by the fall of a tree witnessed by Vita furnishes the corpse

which was discovered by Viraka. The event that proved most fatal to Charudatta was the stopping of his cart by Viraka and Chandanaka, and the belief of the former that Vasantasena was in that cart which Charudatta could not possibly deny without mentioning Aryaka—which would have exposed him to the graver charge of high treason.

## Time Analysis of the Play.

We shall now consider the time during which the events of the play are supposed to have happened for all critics agree six days was the duration of the play. Thus according to them, the play begins on the evening of the first day. The second act begins on the morning of the 2nd day. The same evening there is robbery in the house of Charudatta ( act. III ) and the fourth act commences on the third day. In the same evening Vasantasena meets Charudatta at the latter's house ( Act V. ) On the morning of the fourth day Vasantasena set out for the Park to see Charudatta ( act VI ) Instead of meeting Vasantasena Charudatta sees Aryaka ( act VII ). Soon afterwards Vasantasena falls into the clutches of Shakara who strangles her. So these three acts VI, VII, VIII, take a single day; the trial begins on the fifth day ( act IX ) and on the sixth day Charudatta is conducted for execution ( act X ). We think, however, that there must be an interval of some days between the second act and the third act. In the first Act, the moon rises at about ten o'clock at night for while returning from Vasantasena's house Charudatta notes that the streets were quiet and deserted. This shows the drama begins on the 5th or 6th of the latter half of the month. The setting of the moon in the third Act—which again appears to be a crescent moon—at midnight shows that nearly fiften days had elapsed which time was necessary to make Maitreya feel that the ornaments stole away his sleep and wonder that there was no thief in the

city who could help himself with them. Again some time must be allowed to Vasantasena to draw the portrait of Charudatta. In the 2nd Act the portrait is not mentioned at all. Can it be said that the picture was completed during the rest of 2nd day and presented to us on the third day? Later on Maitreya says that he could recognise the ornaments which is possible only if they are the object of his anxious attention for days together. The time of the play therefore must be nearly twenty days. Before concluding we shall briefly sketch the main characters of the drama.

**Charudatta.**

In Charudatta, the dramatist has attempted to delineate a real man of society with his defects as well as virtues and not merely an ideal hero. Here is a young man, then, who inherited an immense fortune with which he played ducks and drakes. To be sure the greater portion went as large charities to which the great city of Ujjain was bearing testimony. But a great deal also perhaps was spent in dissipation and gambling. And now at the age of thirty or thirty-five he finds himself reduced to the state of a bare competence deserted by friends except one and served by a few staunch and devoted servants who are true in adversity as well as prosperity. Even in poverty Charudatta has an amount of family pride and is very God-fearing. He is also courteous, affable and obliging and the secret of lovableness and popularity lies in these as well as in his personal charms. These traits in his character have been finely evolved both by means of the oral testimony of Vasantasena, the shampooer, Sharvilaka, and Arayaka as well as his own words and acts such as the shielding of Aryaka, the appreciation of Karnapuraka's bravery &c. But Charudatta is generous to a fault. His sympathy towards the thief who believed had gone emptyhanded

from his house appears to be a bit overdone. Again though divinely forgiving in prosperity, he does not show much fortitude in adversity. He is perpetually fretting over his misfortunes and is constantly brooding over his poverty which he always wants to hide from other people. Again his feelings for Vasantasena can be hardly called true love, such as is described by Bhavabhuti in his Uttararamacharita. It is merely a passion. His connection with a prostitute which was a matter of surprise to the judge reflects upon his character and we are not much impressed by his paliation "यौवनमत्रापराध्यति न खलु चारित्र्यं." Again his unjust reproaches directed against the judge who had done everything in his power to save Charudatta and who if he had erred, erred in showing leniency towards him shows the bitterness caused by his misfortunes. Charudatta may be compared to the "Good-natured Man" of Goldsmith or "Charles Surface" in the "School for Scandal" of Sheriden.

**Vasantasena.**

The one criticism levelled at the character is that it is not true to life. But here we must remember that the poet is delineating a woman who is an exception among those of her kind. Thus born in prostitution she has a natural abhorrence for that evil institution and has much yearning for married life. Vasantasena whose beauty was the delight and pride of the city, is courteous, affable and even generous. She is very clever and accomplished. It is clear that between her and Charudatta it was an affair of love at first sight but she later on based it on the surer foundation of his virtues. Her love is as true as steel and though some blame her for her indiscreet candour when she was facing her mortal enemy, we highly admire her courage when knowing only well that Samsthanaka was bent upon her destruction, she boldly declared that the epithet 'love of a beggar' was a

compliment. Again Vasantasena is free from jealousy and she takes an instinctive liking to Dhuta as well as to Rohasena. The treatment accorded by her to her servant is very kind and considerate. And ultimately it gives sincere pleasure to find her raised to the position of a wife.

**Samsthanaka**

This character is, as Wilson justly describes, the master-piece of the play. He is both a fool and a knave and is a strange combination of ignorant conceit, brutal lust and cunning. A mere contemptible creature, he was raised to power through the means of a sister who had sold her charms to the king. A cold-blooded villain he gloats over the misfortunes of others and takes delight in tormenting others. He is a glutton and coward who was afraid of even the shadow of a man but who complacently boasted that he could kill hundreds of women. He is perpetually blundering but somehow has the cunning to wriggle himself out of the situation. A character so comtemptible, says Wilson, has scarcely been delineated. Indeed he is so frivolous as scarcely to excite our indignation; anger were wasted on one so despicable.

**Sharvilaka**

This character has not much attracted the attention of the critics. It is indeed a mistake to take him for an ordinary thief. He is more like a modern socialist who had declared war against power and property. He never troubled the poor and women were quite safe from him. He was a Brahmin but had made short work with his sacred thread by turning it into a measuring line for breaking wall in a thoroughly utilitarian fashion. He has not been quite reconciled to his new profession, how-

ever, and evidently has some qualms of conscience. Though quite ready to dare the king, he is afraid to face Charudatta with guilty conscience. He is a faithful lover and a true friend. He may be compared to Robin Hood of Sherwood Forest or to Rob Roy of Sir Walter Scott.

**Madanika**

She is also a clever and resourceful maid. She also like Vasantasena yearns for true love and is heartily sick of the life in the वेश that she was leading.

**Maitreya**

'In Maitreya' "says Dr. Ryder" we find an instance of the author's masterly skill in giving life to the dry bones of a rhetorical definition. The Vidushaka is a stock character who has something in common with the jester. In Maitreya the essential traits of the character—eagerness for good food and other creature comforts, blundering devotion to his friend—are retained but clarified and elavated by his quaint humour and his readiness to follow Charudatta even to death. The grosser traits of the typical Vidushaka are lacking. Maitreya is neither a glutton nor a fool but a simple minded wholehearted friend.

The minor characters such as the Shampooer, the two superintendents of guards, Viraka and Chandanaka, the judge have also been successfully drawn. Thus the shampooer was a spend-thrift who had squandered a fortune made living out of what he had learned as an art. He is very hasty in forming his resolution. Though hard pressed, his love for gambling asserted itself and then he suddenly resolved to turn a monk. Of the guards Viraka is a grim, straight-forward man ever alert like a watch dog.

He stands for duty. The other man Chandanaka is a mere time-server though a clever and resourceful man.

The judge wants to be as impartial and just as he could be. But he could not afford to lose his place and he knew too well the influence of Samsthanaka's sister on the king to think twice before sending away that wretched informer. During trial he did his best to shield Charudatta and indeed ran the risk of being reported to the king as having a bias towards the accused.

The characters of the servants Vardhamanaka and Sthavaraka &c. are faithful to life. The executioners have been a bit too philosophical for their attainments and situation in life but their constant contact with death perhaps has made them what they are.

॥ श्रीः ॥

# मृच्छकटिकम् ।

प्रथमोऽङ्कः ।

पर्यङ्कग्रन्थिबन्धद्विगुणितभुजगाश्लेषसंवीतजानो-
रन्तःप्राणावरोधव्युपरतसकलज्ञानरुद्धेन्द्रियस्य ।
आत्मन्यात्मानमेव व्यपगतकरणं पश्यतस्तत्त्वदृष्ट्या
शंभोर्वः पातु शून्येक्षणघटितलयब्रह्मलग्नः समाधिः ॥ १ ॥

अपि च ।

पातु वो नीलकण्ठस्य कण्ठः श्यामाम्बुदोपमः ।
गौरीभुजलता यत्र विद्युल्लेखेव राजते ॥ २ ॥

(नान्द्यन्ते)

**सूत्रधारः**—अलमनेन परिषत्कुतूहलविमर्दकारिणा परिश्रमेण । एवमहमार्यमिश्रान्प्रणिपत्य विज्ञापयामि—यदिदं वयं मृच्छकटिकं नाम प्रकरणं प्रयोक्तुं व्यवसिताः । एतत्कविः किल

द्विरदेन्द्रगतिश्चकोरनेत्रः परिपूर्णेन्दुमुखः सुविग्रहश्च ।
द्विजमुख्यतमः कविर्बभूव प्रथितः शूद्रक इत्यगाधसत्त्वः ॥ ३ ॥

अपि च ।

ऋग्वेदं सामवेदं गणितमथ कलां वैशिकीं हस्तिशिक्षां
ज्ञात्वा शर्वप्रसादाद्व्यपगततिमिरे चक्षुषी चोपलभ्य ।
राजानं वीक्ष्य पुत्रं परमसमुदयेनाश्वमेधेन चेष्ट्वा
लब्ध्वा चायुः शताब्दं दशदिनसहितं शूद्रकोऽग्निं प्रविष्टः ॥४॥

अपि च ।

समरव्यसनी प्रमादशून्यः ककुदं वेदविदां तपोधनश्च ।
परवारणबाहुयुद्धलुब्धः क्षितिपालः किल शूद्रको बभूव ॥ ५ ॥

अस्यां च तत्कृतौ

अवन्तिपूर्यां द्विजसार्थवाहो युवा दरिद्रः किल चारुदत्तः ।
गुणानुरक्ता गणिका च यस्य वसन्तशोभेव वसन्तसेना ॥ ६ ॥
तयोरिदं सत्सुरतोत्सवाश्रयं नयप्रचारं व्यवहारदुष्टताम् ।
खलस्वभावं भवितव्यतां तथा चकार सर्वं किल शूद्रको नृपः ॥७॥

(परिक्रम्यावलोक्य च ।) अये, शून्येयमस्मत्संगीतशाला। क नु गताः कुशीलवा भविष्यन्ति । (विचिन्त्य ।) आं, ज्ञातम् ।

शून्यमपुत्रस्य गृहं चिरशून्यं नास्ति यस्य सन्मित्रम् ।
मूर्खस्य दिशः शून्याः सर्वं शून्यं दरिद्रस्य ॥ ८ ॥

कृतं च संगीतकं मया । अनेन चिरसंगीतोपासनेन ग्रीष्मसमये प्रचण्डदिनकरकिरणोच्छुष्कपुष्करबीजमिव प्रचलिततारके क्षुधा ममाक्षिणी खटखटायेते। तद्यावद्गृहिणीमाहूय पृच्छामि, अस्ति किंचित्प्रातराशो न वेति। एषोऽस्मि भोः कार्यवशात्प्रयोगवशाच्च प्राकृतभाषी संवृत्तः । अविद अविद भो, चिरसंगीदोवासणेण सुक्खपोक्खरणालाइं विअ मे बुभुक्खाए मिलाणाइं अङ्गाइं । ता जाव गेहं गदुअ आणामि, अत्थि किंपि कुटुम्बिणीए उववादिदं ण वेत्ति। (परिक्रम्यावलोक्य च।) एदं तं अम्हाणं गेहम् । ता पविसामि। (प्रविश्यावलोक्य च।) हीमाणहे । किं णु क्खु अम्हाणं गेहे अण्णं विअ संविहाणअं वट्टदि । आआमितण्डुलोदअप्पवाहा रच्छा लोहकडाहपरिवत्तणकसणसारा किदविसेसआ विअ जुअदी अहिअदरं सोहदि भूमी । सिणिद्धगन्धेण उद्दीविअन्ती विअ अहिअं बाधेदि मं बुभुक्खा । ता किं पुव्वज्जिदं णिहाणं उव्वण्णं भवे । आदु अहं ज्जेव बुभुक्खादो अण्णमअं जीअलोअं पेक्खामि। णत्थि किल पादरासो अम्हाणं गेहे । पाणाधिअं बाधेदि मं बुभुक्खा । इध सव्वं णवं संविहाणअं वट्टदि । एक्का वण्णअं पीसेदि अवरा सुमणाइं गुम्फेदि। (विचिन्त्य।) किं णेदम् । भोदु । कुडुम्बिणिं सद्दाविअ परमत्थं जाणिस्सम्। (नेपथ्याभिमुखमवलोक्य ।) अज्जे, इदो दाव । (अविद अविद भोः, चिरसंगीतोपासनेन शुष्कपुष्करनालानीव मे बुभुक्षया म्लानान्यङ्गानि । तद्यावद्गृहं गत्वा जानामि, अस्ति किमपि कुटुम्बिन्या उपपादितं न वेति । इदं तदस्माकं गृहम् । तत्प्रविशामि। आश्चर्यम् । किं नु खल्वस्माकं गृहेऽन्यदिव संविधानकं वर्तते । आयामितण्डुलोदकप्रवाहा रथ्या लोहकटाहपरिवर्तनकृष्णसारा कृतविशेषकेव युवत्यधिकतरं शोभते भूमिः।

स्निग्धगन्धेनोद्दीप्यमानेवाधिकं बाधते मां बुभुक्षा । तत्किं पूर्वार्जितं निधानमुत्पन्नं भवेत् । अथवाहमेव बुभुक्षातोऽन्नमयं जीवलोकं पश्यामि । नास्ति किल प्रातराशोऽस्माकं गृहे । प्राणाधिकं बाधते मां बुभुक्षा । इह सर्वं नवं संविधानकं वर्तते । एका वर्णकं पिनष्टि, अपरा सुमनसो ग्रथ्नाति । किं न्विदम् । भवतु । कुटुम्बिनीं शब्दाय्य परमार्थं ज्ञास्यामि । आर्ये, इतस्तावत् । )

**नटी**—( प्रविश्य । ) अज्ज, इअम्हि । ( आर्य, इयमस्मि । )

**सूत्रधारः**—अज्जे, साअदं दे । ( आर्ये, स्वागतं ते । )

**नटी**—आणवेदु अज्जो को णिओओ अणुचिट्ठीअदु त्ति । ( आज्ञापयत्वार्यः को नियोगोऽनुष्ठीयतामिति । )

**सूत्रधारः**—अज्जे, ( 'चिरसंगीदोवासणेण' इत्यादि पठित्वा । ) अत्थि किं पि अम्हाणं गेहे असिदव्वं ण वेत्ति । ( आर्ये, अस्ति किमप्यस्माकं गेहेऽशितव्यं न वेति । )

**नटी**—अज्ज, सव्वं अत्थि । ( आर्य, सर्वमस्ति । )

**सूत्रधारः**—किं किं अत्थि । ( किं किमस्ति । )

**नटी**—तं जधा—गुडोदणं घिअं दहीं तण्डुलाइं अज्जेण अत्तव्वं रसाअणं सव्वं अत्थि त्ति । एव्वं दे देवा आसासेदु । ( तद्यथा—गुडौदनं घृतं दधि तण्डुलाः आर्येणात्तव्यं रसायनं सर्वमस्तीति । एवं तव देवा आशासन्ताम् । )

**सूत्रधारः**—किं अम्हाणं गेहे सव्वं अत्थि । आदु परिहससि । ( किमस्माकं गेहे सर्वमस्ति । अथवा परिहससि । )

**नटी**—( स्वगतम् । ) परिहसिस्सं दाव । ( प्रकाशम् । ) अज्ज, अत्थि आवणे । ( परिहसिष्यामि तावत् । आर्य, अस्त्यापणे । )

**सूत्रधारः**—( सक्रोधम् । ) आः अणज्जे, एव्वं दे आसा छिज्जिस्सदि । अभावं अ गमिस्ससि । जं दाणिं अहं वरण्डलम्बुओ विअ दूरं उक्खिविअ पाडिदो । ( आः अनार्ये, एवं तवाशा छेत्स्यति । अभावं च गमिष्यसि । यदिदानीमहं वरण्डलम्बुक इव दूरमुत्क्षिप्य पातितः ।

**नटी**—मरिसेदु मरिसेदु अज्जो । परिहासो क्खु एसो । ( मर्षतु मर्षत्वार्यः । परिहासः खल्वेषः । )

**सूत्रधारः**—ता किं उण इदं णवं विअ संविहाणअं वट्टदि । एका वण्णअं पीसेदि, अवरा सुमणाओ गुम्फेदि, इअं अ पञ्चवण्णकुसुमोवहारसोहिदा भूमी । ( तत्किं पुनरिदं नवमिव संविधानकं वर्तते । एका वर्णकं पिनष्टि, अपरा सुमनसो गुम्फति, इयं च पञ्चवर्णकुसुमोपहारशोभिता भूमिः । )

**नटी**—अज्ज उववासो गहिदो। (अद्योपवासो गृहीतः।)

**सूत्रधारः**—किं णामधेओ अअं उववासो। (किं नामधेयोऽयमुपवासः।)

**नटी**—अहिरूअवदी णाम। (अभिरूपपतिर्नाम।)

**सूत्रधारः**—अज्जे, इहलोइओ आदु पारलोइओ। (आर्ये, इहलौकिकोऽथ पारलौकिकः।

**नटी**—अज्ज, पारलोइओ। (आर्य, पारलौकिकः।)

**सूत्रधारः**—(सरोषम्) पेक्खन्तु पेक्खन्तु अज्जमिस्सा। ममकेरकेण भत्त-परिव्वएण परिलोइओ भत्ता अण्णेसीअदि। (प्रेक्षन्तां प्रेक्षन्तामार्यमिश्राः। मदी-येन भक्तपरिव्ययेन पारलौकिको भर्तान्विष्यते।)

**नटी**—अज्ज, पसीद पसीद। तुमं जेव जम्मन्तरे भविस्ससि त्ति। (आर्य, प्रसीद प्रसीद। त्वमेव जन्मान्तरे भविष्यसीति।)

**सूत्रधारः**—अअं उववासो केण दे उवदिट्ठो। (अयमुपवासः केन तवोपदिष्टः।)

**नटी**—अज्जस्स जेव पिअवअस्सेण जुण्णवुड्ढेण। (आर्यस्यैव प्रियवयस्येन जूर्णवृद्धेन।)

**सूत्रधारः**—(सकोपम्) आः दासीए पुत्ता जूण्णवुड्ढा, कदा णु क्खु तुमं कुविदेण रण्णा पालएण णववहूकेसहत्थं विअ सुअन्धं कप्पिज्जन्तं पेक्खिस्सम्। (आः दास्याःपुत्र जूर्णवृद्ध, कदा नु खलु त्वां कुपितेन राज्ञा पालकेन नववधूकेशहस्त-मिव सुगन्धं छेद्यमानं प्रेक्षिष्ये।)

**नटी**—पसीददु अज्जो। अज्जस्स जेव पारलोइओ अअं उववासो। (प्रसीदत्वार्यः। आर्यस्यैव पारलौकिकोऽयमुपवासः) (इति पादयोः पतति।)

**सूत्रधारः**—अज्जे, उट्ठेहि। कधेहि एत्थ उववासे केण कज्जम्। (आर्ये, उत्तिष्ठ। कथयात्रोपवासे केन कार्यम्।)

**नटी**—अम्हारिसजणजोग्गेण बम्हणेण उवणिमन्तिदेण। (अस्मादृश-जनयोग्येन ब्राह्मणेनोपनिमन्त्रितेन।)

**सूत्रधारः**—अदो गच्छदु अज्जा। अहंपि अम्हारिसजणजोग्गं बम्हणं उवणिमन्तेमि। (अतो गच्छत्वार्या। अहमप्यस्मादृशजनयोग्यं ब्राह्मणमुपनिमन्त्रयामि।

**नटी**—जं अज्जो आणवेदि। (यदार्य आज्ञापयति।) (इति निष्क्रान्ता।)

**सूत्रधारः**—(परिक्रम्य।) हीमाणहे। ता कधं मए एव्वं सुसमिद्धाए उज्ज-इणीए अम्हारिसजणजोग्गो बम्हणो अण्णेसिदव्वो। (विलोक्य।) एसो चारु-दत्तस्स मित्तं मित्तेओ इदो जेव्व आअच्छदि। भोदु। पुच्छिस्सं दाव। अज्ज

मित्तेअ, अम्हाणं गेहे असिदुं अग्गणी भोदु अज्जो । ( आश्चर्यम् । तस्मात्कथं मयैवं सुसमृद्धायामुज्जयिन्यामस्मादृशजनयोग्यो ब्राह्मणोऽन्वेषितव्यः । एष चारुदत्तस्य मित्रं मैत्रेय इत एवागच्छति । भवतु । प्रक्ष्यामि तावत् । आर्य मैत्रेय, अस्माकं गृहेऽशितुमग्रणीर्भवत्वार्यः । )

( नेपथ्ये । )

भो, अण्णं बम्हणं उवणिमन्तेदु भवम् । वावुडो दाणिं अहम् । ( भोः; अन्यं ब्राह्मणमुपनिमन्त्रयतु भवान् । व्यापृत इदानीमहम् । )

**सूत्रधारः**—अज्ज, संपण्णं भोअणं णीसवत्तं अ । अवि अ दक्खिणा वि दे भविस्सदि । ( आर्य, संपन्नं भोजनं निःसपत्नं च । अपि च दक्षिणापि ते भविष्यति । )

( पुनर्नेपथ्ये । )

भो, दाणिं पढमं ज्जेव पच्चादिट्ठोसि, ता को दाणिं दे णिब्बन्धो पदे पदे मं अनुबन्धेदुम् । ( भोः, इदानीं प्रथममेव प्रत्यादिष्टोऽसि, तत्क इदानीं ते निर्बन्धः पदे पदे मामनुरोद्धुम् । )

**सूत्रधारः**—पच्चादिट्ठोम्हि एदिणा । भोदु । अण्णं बम्हणं उवणिमन्तेमि । ( प्रत्यादिष्टोऽस्म्येतेन । भवतु । अन्यं ब्राह्मणमुपनिमन्त्रयामि । ) ( इति निष्क्रान्तः । )

## इत्यामुखम् ।

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( प्रविश्य प्रावारहस्तः । )

**मैत्रेयः**—( 'अण्णं बम्हणं' इति पूर्वोक्तं पठित्वा । ) अधवा, मए वि मित्तेएण परस्स आमन्तणआइं पच्छिदव्वाइं । हा अवत्थे, तुलीअसि, । जो णाम अहं तत्तभवदो चारुदत्तस्य रिद्धीए अहोरत्तं पअतणसिद्धेहिं उग्गारसुरहिगन्धेहिं मोदकेहिं ज्जेव असिदो अब्भन्तरचदुस्सालअदुआए उवविट्ठो मल्लकसदपरिवुदो चित्तअरो विअ अङ्गुलीहिं छिविअ छिविअ अवणेमि । णअरचत्तरवुसहो विअ रोमन्थाअमाणो चिट्ठामि । सो दाणिं अहं तस्स दलिद्दाए जहिं तहिं चरिअ गेहपारावदो विअ आवासणिमित्तं इध आअच्छामि । एसो अ अज्जचारुदत्तस्स पिअवअस्सेण जुण्णवुड्ढेण जादीकुसुमवासिदो पावारओ अणुप्पेसिदो सिद्धीकिददेवकज्जस्स अज्जचारुदत्तस्स उवणेदव्वो त्ति । ता जाव अज्जचारुदत्तं पेक्खामि । ( परिक्रम्यावलोक्य च । ) एसो चारुदत्तो सिद्धीकिददेवकज्जो गिहदेवदाणं बलिं हरेन्तो इदो ज्जेव आअच्छदि । ( अथवा मयापि मैत्रेयेण परस्यामन्त्रणकानि समीहितव्यानि । हा अवस्थे, तूलयसि । यो नामाहं तत्रभव-

तश्चारुदत्तस्य ऋद्ध्याहोरात्रं प्रयत्नसिद्धैरुद्गारसुरभिगन्धिभिर्मोदकैरेवाशितोऽभ्यन्तरचतुःशालकद्वार उपविष्टो मल्लकशतपरिवृतश्चित्रकर इवाङ्गुलीभिः स्पृष्ट्वा स्पृष्ट्वापनयामि । नगरचत्वरवृषभ इव रोमन्थायमानस्तिष्ठामि । स इदानीमहं तस्य दरिद्रतया यत्र तत्र चरित्वा गृहपारावत इवावासनिमित्तमत्रागच्छामि । एष चार्यचारुदत्तस्य प्रियवयस्येन जूर्णवृद्धेन जातीकुसुमवासितः प्रावारकोऽनुप्रेषितः सिद्धीकृतदेवकार्यस्यार्यचारुदत्तस्योपनेतव्य इति। तद्यावदार्यचारुदत्तं पश्यामि । एष चारुदत्तः सिद्धीकृतदेवकार्यो गृहदेवतानां बलिं हरन्नित एवागच्छति । )

( ततः प्रविशति यथानिर्दिष्टश्चारुदत्तो रदनिका च । )

**चारुदत्तः**—( ऊर्ध्वमवलोक्य सनिर्वेदं निःश्वस्य । )

यासां बलिः सपदि मद्गृहदेहलीनां
हंसैश्च सारसगणैश्च विलुप्तपूर्वः ।
तास्वेव संप्रति विरूढतृणाङ्कुरासु
बीजाञ्जलिः पतति कीटमुखावलीढः ॥ ९ ॥

( इति मन्दं मन्दं परिक्रम्योपविशति । )

**विदूषकः**—एसो अज्जचारुदत्तो । ता जाव संपद उवसप्पामि । (उपसृत्य ।) सोत्थि भवदे । वड्ढदु भवम् । ( एष आर्यचारुदत्तः । तद्यावत्सांप्रतमुपसर्पामि । स्वस्ति भवते । वर्धतां भवान् । )

**चारुदत्तः**—अये सर्वकालमित्रं मैत्रेयः प्राप्तः । सखे स्वागतम् । आस्यताम्।

**विदूषकः**—जं भवं आणवेदि । ( उपविश्य । ) भो वअस्स, एसो दे पिअवअस्सेण जुण्णवुड्ढेण जादीकुसुमवासिदो पावारओ अणुप्पेसिदो सिद्धीकिददेवकज्जस्स अज्जचारुदत्तस्स तुए उवणेदव्वो त्ति । ( यद्भवानाज्ञापयति । भो वयस्य, एष ते प्रियवयस्येन जूर्णवृद्धेन जातीकुसुमवासितः प्रावारकोऽनुप्रेषितः सिद्धीकृतदेवकार्यस्यार्यचारुदत्तस्य त्वयोपनेतव्य इति । ) [ समर्पयति ]

( चारुदत्तो गृहीत्वा सचिन्तः स्थितः )

**विदूषकः**—भो, किं इदं चिन्तीअदि । ( भोः, किमिदं चिन्त्यते । )

**चारुदत्तः**—वयस्य,

सुखं हि दुःखान्यनुभूय शोभते घनान्धकारेष्विव दीपदर्शनम् ।
सुखात्तु यो याति नरो दरिद्रतां धृतः शरीरेण मृतः स जीवति ॥१०॥

**विदूषकः**—भो वअस्स, मरणादो दालिद्दादो वा कदरं दे रोअदि । ( भो वयस्य, मरणाद्दारिद्र्याद्वा कतरत्ते रोचते । )

**चारुदत्तः**—वयस्य,

दारिद्र्यान्मरणाद्वा मरणं मम रोचते न दारिद्र्यम् ।
अल्पक्लेशं मरणं दारिद्र्यमनन्तकं दुःखम् ॥ ११ ॥

**विदूषकः**—भो वअस्स, अलं संतप्पिदेण । पणइजणसंकामिदविहवस्स सुरजणपीदसेसस्स पडिवच्चन्दसस्स विअ परिक्खओ वि दे अहिअदरं रमणीओ । (भो वयस्य, अलं संतापितेन । प्रणयिजनसंक्रामितविभवस्य सुरजनपीतशेषस्य प्रतिपच्चन्द्रस्येव परिक्षयोऽपि तेऽधिकतरं रमणीयः । )

**चारुदत्तः**—वयस्य, न ममर्थान्प्रति दैन्यम् । पश्य ।

एतत्तु मां दहति यद्गृहमस्मदीयं
क्षीणार्थमित्यतिथयः परिवर्जयन्ति ।
संशुष्कसान्द्रमदलेखमिव भ्रमन्तः
कालात्यये मधुकराः करिणः कपोलम् ॥ १२ ॥

**विदूषकः**—भो वअस्स, एदे क्खु दासीए पुत्ता अत्थकल्लवत्ता वरडाभीदा विअ गोवालदारआ अरण्णे जहिं जहिं ण खज्जन्ति तहिं तहिं गच्छन्ति । ( भो वयस्य, एते खलु दास्याः पुत्रा अर्थकल्यवर्ता वरटाभीता इव गोपालदारका अरण्ये यत्र यत्र न खाद्यन्ते तत्र तत्र गच्छन्ति । )

**चारुदत्तः**—वयस्य,

सत्यं न मे विभनाशकृतास्ति चिन्ता
भाग्यक्रमेण हि धनानि भवन्ति यान्ति ।
एतत्तु मां दहति नष्टधनाश्रयस्य
यत्सौहृदादपि जनाः शिथिलीभवन्ति ॥ १३ ॥

अपि च ।

दारिद्र्याद्ध्रियमेति ह्रीपरिगतः प्रभ्रश्यते तेजसो
निस्तेजाः परिभूयते परिभवान्निर्वेदमापद्यते ।
निर्विण्णः शुचमेति शोकपिहितो बुद्ध्या परित्यज्यते
निर्बुद्धिः क्षयमेत्यहो निधनता सर्वापदामास्पदम् ॥ १४ ॥

**विदूषकः**—भो वअस्स, तं ज्जेव अत्थकल्लवत्तअं सुमरिअ अलं संतप्पिदेण । ( भो वयस्य, तमेवार्थकल्यवर्तं स्मृत्वालं संतापितेन । )

**चारुदत्तः**—वयस्य, दारिद्र्यं हि पुरुषस्य

निवासश्चिन्तायाः परपरिभवो वैरमपरं

जुगुप्सा मित्राणां स्वजनजनविद्वेषकरणम् ।

वनं गन्तुं बुद्धिर्भवति च कलत्रात्परिभवो

हृदिस्थः शोकाग्निर्न च दहति संतापयति च ॥ १५ ॥

तद्वयस्य, कृतो मया गृहदेवताभ्यो बलिः । गच्छ । त्वमपि चतुष्पथे मातृभ्यो बलिमुपहर ।

**विदूषकः**—ण गमिस्सम् । ( न गमिष्यामि । )

**चारुदत्तः**—किमर्थम् ।

**विदूषकः**—जदो एव्वं पूइज्जन्ता वि देवदा ण दे पसीदन्ति । ता को गुणो देवेसुं अच्चिदेसुं । ( यत एवं पूज्यमाना अपि देवता न ते प्रसीदन्ति । तत्को गुणो देवेष्वर्चितेषु । )

**चारुदत्तः**—वयस्य, मा मैवम् । गृहस्थस्य नित्योऽयं विधिः ।

तपसा मनसा वाग्भिः पूजिता बलिकर्मभिः ।

तुष्यन्ति शमिनां नित्यं देवताः, किं विचारितैः ॥ १६ ॥

तद्गच्छ । मातृभ्यो बलिमुपहर ।

**विदूषकः**—भो, ण गमिस्सम् । अण्णो को वि पउज्जीअदु । मम उण बम्हणस्स सव्वं ज्जेव विपरीदं परिणमदि । आदंसगदा विअ छाआ वामादो दक्खिणा दक्खिणादो वामा । अण्णं अ एदाए पदोसवेलाए इध राअमग्गे गणिआ विडा चेडा राअवल्लहा अ पुरिसा संचरन्ति । ता मण्डूअलुद्धस्स कालसप्पस्स मूसिओ विअ अहिमुहावदिदो वज्झो दाणिं भविस्सम् । तुमं इध उवविट्ठो किं करिस्ससि । ( भोः, न गमिष्यामि । अन्यः कोऽपि प्रयुज्यताम् । मम पुनर्ब्राह्मणस्य सर्वमेव विपरीतं परिणमति । आदर्शगतेव छाया वामतो दक्षिणा दक्षिणतो वामा । अन्यच्चैतस्यां प्रदोषवेलायामिह राजमार्गे गणिका विटाश्चेटा राजवल्लभाश्च पुरुषाः संचरन्ति । तस्मान्मण्डूकलुब्धस्य कालसर्पस्य मूषिक इवाभिमुखापतितो वध्य इदानीं भविष्यामि । त्वमिह उपविष्टः किं करिष्यसि । )

**चारुदत्तः**—भवतु । तिष्ठ तावत् । अहं समाधिं निर्वर्तयामि ।

( नेपथ्ये । )

तिष्ठ वसन्तसेने, तिष्ठ ।

( ततः प्रविशति विटशकारचेटैरनुगम्यमाना वसन्तसेना । )

**विटः**—वसन्तसेने, तिष्ठ तिष्ठ ।

किं त्वं भयेन परिवर्तितसौकुमार्या
नृत्यप्रयोगविशदौ चरणौ क्षिपन्ती ।
उद्विग्नचञ्चलकटाक्षविसृष्टदृष्टि-
र्व्याधानुसारचकिता हरिणीव यासि ॥ १७ ॥

**शकारः**—च्यिष्ठ वशन्तशेणिए, च्यिष्ठ ।

किं याशि धावशि पलाअशि पक्खलन्ती
वाशू पशीद ण मलिस्सशि चिट्ठ दाव ।
कामेण दज्झदि हु मे हडके तवश्शी
अङ्गाललाशिपडिदे विअ मंशखण्डे ॥ १८ ॥

[ तिष्ठ वसन्तसेनिके, तिष्ठ ।
किं यासि धावसि पलायसे प्रस्खलन्ती
वासु प्रसीद न मरिष्यसि तिष्ठ तावत् ।
कामेन दह्यते खलु मे हृदयं तपस्वि
अङ्गारराशिपतितमिव मांसखण्डम् ॥ ]

**चेटः**—अज्जुके, चिट्ठ चिट्ठ ।

उत्ताशिता गच्छशि अन्तिका मे शंपुण्णपच्छा विअ गिम्हमोरी ।
ओवग्गदी शामिअभश्टके मे वण्णे गडे कुक्कुडशावके व्व ॥ १९ ॥

[ आर्ये, तिष्ठ तिष्ठ ।
उत्त्रासिता गच्छस्यन्तिकान्मम संपूर्णपक्षेव ग्रीष्ममयूरी ।
अववल्गति स्वामिभट्टारको मम वने गतः कुक्कुटशावक इव ॥ ]

**विटः**—वसन्तसेने, तिष्ठ तिष्ठ ।

किं यासि बालकदलीव विकम्पमाना
रक्तांशुकं पवनलोलदशं वहन्ती ।
रक्तोत्पलप्रकरकुड्मलमुत्सृजन्ती
टङ्कैर्मनःशिलगुहेव विदार्यमाणा ॥ २० ॥

**शकारः**—चिट्ठ वशन्तशेणिए, चिट्ठ ।

मम मअणमणङ्गं मम्मथं वड्ढअन्ती
णिशि अ शअणके मे णिद्दअं आक्खिवन्ती ।

पशलशि भअभीदा पक्खलन्ती खलन्ती
मम वशमणुजादा लावणश्शेव कुन्ती ॥ २१ ॥

[ तिष्ठ वसन्तसेने, तिष्ठ ।
मम मदनमनङ्गं मन्मथं वर्धयन्ती
निशि च शयनके मम निद्रामाक्षिपन्ती ।
प्रसरसि भयभीता प्रस्खलन्ती स्खलन्ती
मम वशमनुयाता रावणस्येव कुन्ती ॥ ]

**विटः**—वसंतसेने,

किं त्वं पदैर्मम पदानि विशेषयन्ती
व्यालीव यासि पतगेन्द्रभयाभिभूता ।
वेगादहं प्रविसृतः पवनं न रुन्ध्यां
त्वन्निग्रहे तु वरगात्रि न मे प्रयत्नः ॥ २२ ॥

**शकारः**—भावे, भावे,

एशा णाणकमूशिकामकशिका मच्छाशिका लाशिका
णिण्णाशा कुलणाशिका अवशिका कामस्स मञ्जूशिका ।
एशा वेशवहू शुवेशणिलआ वेशङ्गणा वेशिआ
एशे शे दश णामके मइ कले अज्जावि मं णेच्छदि ॥२३॥

[ भाव भाव,
एषा नाणकमोषिकामकशिका मत्स्याशिका लासिका
निर्नासा कुलनाशिका अवशिका कामस्य मञ्जूषिका ।
एषा वेशवधूः सुवेशनिलया वेशाङ्गना वेशिका
एतान्यस्या दश नामिकानि मया कृतान्यद्यापि मां नेच्छति ॥ ]

**विटः**—

प्रसरसि भयविक्लवा किमर्थं प्रचलितकुण्डलघृष्टगण्डपार्श्वा ।
विटजननखघट्टितेव वीणा जलधरगर्जितभीतसारसीव ॥ २४ ॥

**शकारः**—

झाणज्झणन्तबहुभूषणशद्दमिश्शं
किं दोवदी विअ पलाअशि लामभीदा ।
एशे हलामि शहशत्ति जधा हणूमे
विश्शावशुश्श बहिणिं विअ तं शुभद्दम् ॥२५॥

( झणज्झणमितिबहुभूषणशब्दमिश्रं किं द्रौपदीव पलायसे रामभीता ।
एष हरामि सहसेति यथा हनूमान्विश्वावसोर्भगिनीमिव तां सुभद्राम् ॥ )

**चेटः**—

लामेहि अ लाअवल्लहं तो क्खाहिशि मच्छमंशकम् ।
एदेहिं मच्छमंशकेहिं शुणआ मलअं ण शेवन्ति ॥ २६ ॥
( रमय च राजवल्लभं ततः खादिष्यसि मत्स्यमांसकम् ।
एताभ्यां मत्स्यमांसाभ्यां श्वानो मृतकं न सेवन्ते ॥ )

**विटः**—भवति वसन्तसेने,

किं त्वं कटीतटनिवेशितमुद्वहन्ती
तारविचित्ररुचिरं रशनाकलापम् ।
वक्त्रेण निर्मथितचूर्णमनःशिलेन
त्रस्ताद्भुतं नगरदैवतवत्प्रयासि ॥ २७ ॥

**शकारः**—

अम्हेहि चण्डं अहिशालिअन्ती वणे शिआली विअ कुक्कुलेहिं ।
पलाशि शिग्घं तुलिदं शवेग्गं शवेण्टणं मे हलअं हलन्ती ॥ २८ ॥
( अस्माभिश्चण्डमभिसार्यमाणा वने शृगालीव कुक्कुरैः ।
पलायसे शीघ्रं त्वरितं सवेगं सवृन्तं मम हृदयं हरन्ती ॥ )

**वसन्तसेना**—पल्लवआ पल्लवआ, परहुदिए परहुदिए । ( पल्लवक पल्लवक, परभृतिके परभृतिके । )

**शकारः**—( सभयम् । ) भावे भावे, मणुश्शे मणुश्शे । ( भाव भाव, मनुष्या मनुष्याः । )

**विटः**—न भेतव्यं न भेतव्यम् ।

**वसन्तसेना**—माहविए माहविए । ( माधविके माधविके । )

**विटः**—( सहासम् । ) मूर्ख, परिजनोऽन्विष्यते ।

**शकारः**—भावे भावे, इत्थिआं अण्णेशदि । ( भाव भाव, स्त्रियमन्वेषयति । )

**विटः**—अथ किम् ।

**शकारः**—इत्थिआणं शदं मालेमि । शूले हगे ( स्त्रीणां शतं मारयामि । शूरोऽहम् । )

**वसन्तसेना**—( शून्यमवलोक्य । ) हद्धी हद्धी, कधं परिअणो वि परि-

ब्भट्टो । एत्थ मए अप्पा शअं ज्जेव रक्खिदव्वो । ( हा धिक् हा धिक् । कथं परिजनोऽपि परिभ्रष्टः । अत्र मयात्मा स्वयमेव रक्षितव्यः । )

**विटः**—अन्विष्यतामन्विष्यताम् ।

**शकारः**—वशन्तशेणिए, विलव विलव परहुदिअं वा पल्लवअं वा शव्वं एव्व वशन्तमाशम् । मए अहिशालिअन्तीं तुमं को पलित्ताइश्शादि ।

किं भीमशेणे जमदग्गिपुत्ते कुन्तीशुदे वा दशकन्धले वा ।
एशे हगे गेण्हिय केशहत्थे दुश्शाशणश्शाणुकिदिं कलेमि ॥ २९ ॥

णं पेक्ख णं पेक्ख ।

अशी शुतिक्खे वलिदे अ मत्थके
कप्पेम शीशं उद मालएम वा ।
अलं तवेदेण पलाइदेण
मुमुक्खु जे होहि ण शे क्खु जीअदि ॥ ३० ॥ [ वसन्तसेनिके, विलप विलप परभृतिकां वा पल्लवकं वा सर्वं वा वसन्तमासम् । मयाभिसार्यमाणां त्वां कः परित्रास्यते ।

किं भीमसेनो जमदग्निपुत्रः कुन्तीसुतो वा दशकन्धरो वा ।
एषोऽहं गृहीत्वा केशहस्ते दुःशासनस्यानुकृतिं करोमि ॥

ननु प्रेक्षस्व ननु प्रेक्षस्व ।

असिः सुतीक्ष्णो वलितं च मस्तकं कल्पये शीर्षमुत मारयामि वा ।
अलं तवैतेन पलायितेन मुमूर्षुर्यो भवति न स खलु जीवति ॥ ]

**वसंतसेना**—अज्ज, अबला क्खु अहम् ! ( आर्य, अबला खल्वहम् । )

**विटः**—अत एव ध्रियसे ।

**शकारः**—अदो ज्जेव ण मालीअशि । ( अत एव न मार्यसे । )

**वसन्तसेना**—( स्वगतम् । ) कधं अणुणओ वि शे भअं उप्पादेदि । भोदु । एव्वं दाव । ( प्रकाशम् । ) अज्ज, इमादो किंपि अलंकरणं तक्कीअदि । ( कथमनुनयोऽप्यस्य भयमुत्पादयति । भवतु । एवं तावत् । आर्य, अस्मात्किमप्यलंकरणं तर्क्यते । )

**विटः**—शान्तम् । भवति वसन्तसेने, न पुष्पमोषमर्हत्युद्यानलता । तत्कृतमलंकरणैः ।

**वसन्तसेना**—ता किं क्खु दाणिम् । ( तत्किं खल्विदानीम् । )

**शकारः**—हगे वरपुलिशमणुश्शे वाशुदेवके कामइदव्वे । ( अहं वरपुरुषमनुष्यो वासुदेवः कामयितव्यः । )

**वसन्तसेना**—( सक्रोधम् ) शन्तं शन्तम् । अवेहि । अणज्जं मन्तेशि । ( शान्तं शान्तम् । अपेहि । अनार्यं मन्त्रयसि । )

**शकारः**—( सतालिकं विहस्य ) भावे भावे, पेक्ख दाव । मं अन्तलेण शुशिणिद्धा एशा गणिआदालिआ णम् । जेण मं भणादि—'एहि । शन्तेशि । किलिन्तेशि' त्ति । हगे ण गामन्तलं ण णगलन्तलं वा गडे । अज्जुके, शवामि भावश्श शीशं अत्तणकेहिं पादेहिं । तव ज्जेव पश्चाणुपश्चिआए आहिण्डन्ते शन्ते किलिन्ते म्हि शंवुत्ते । ( भाव भाव, प्रेक्षस्व तावत् । मामन्तरेण सुस्निग्धैषा गणिकादारिका ननु । येन मां भणति—'एहि । श्रान्तोऽसि । क्लान्तोऽसि' इति । अहं न ग्रामान्तरं न नगरान्तरं वा गतः । भट्टालिके, शपे भावस्य शीर्षमात्मीयाभ्यां पादाभ्याम् । तवैव पृष्ठानुपृष्ठिकयाहिण्डमानः श्रान्तः क्लान्तोऽस्मि संवृत्तः । )

**विटः**—( स्वगतम् ) अये, कथं शान्तमित्यभिहिते श्रान्त इत्यवगच्छाति मूर्खः । (प्रकाशम् ।) वसन्तसेने, वेशवासविरुद्धमभिहितं भवत्या । पश्य ।

तरुणजनसहायश्चिन्त्यतां वेशवासो
विगणय गणिका त्वं मार्गजाता लतेव ।
वहसि हि धनहार्यं पण्यभूतं शरीरं
सममुपचर भद्रे सुप्रियं चाप्रियं च ॥ ३१ ॥

अपि च ।

वाप्यां स्नाति विचक्षणो द्विजवरो मूर्खोऽपि वर्णाधमः
फुल्लां नाम्यति वायसोऽपि हि लतां या नामिता बर्हिणा ।
ब्रह्मक्षत्रविशस्तरन्ति च यया नावा तयैवेतरे
त्वं वापीव लतेव नौरिव जनं वेश्यासि सर्वं भज ॥ ३२ ॥

**वसन्तसेना**—गुणो क्खु अणुराअस्स कारणम्, ण उण बलक्कारो । ( गुणः खल्वनुरागस्य कारणम्, न पुनर्बलात्कारः । )

**शकारः**—भावे भावे, एशा गब्भदाशी कामदेवाअदणुज्जाणादो पहुदि ताह दलिद्दचालुदत्ताह अणुलत्ता ण मं कामेदि । वामदो तश्श घलम् । जधा तव मम अ हत्थादो ण एशा पलिब्भंशदि तधा कलेदु भावे । ( भाव भाव, एषा गर्भदासी कामदेवायतनोद्यानात्प्रभृति तस्य दरिद्रचारुदत्तस्यानुरक्ता

न मां कामयते । वामतस्तस्य गृहम् । यथा तव मम च हस्तान्नैषा परिभ्रश्यति तथ करोतु भावः । )

**विटः**—( स्वगतम् । ) यदेव परिहर्तव्यं तदेवोदाहरति मूर्खः । का वसन्तसेनार्यचारुदत्तमनुरक्ता । सुष्ठु खल्विदमुच्यते—' रत्नं रत्नेन संगच्छते इति । तद्गच्छतु । किमनेन मूर्खेण । ( प्रकाशम् । ) काणेलीमातः, वामतस्तस्य सार्थवाहस्य गृहम् ।

**शकारः**—अध इं । वामदो तश्श घलम् । ( अथ किम् । वामतस्तस्य गृहम् । )

**वसन्तसेना**—( स्वगतम् । ) अम्महे । वामदो तश्श गेहं त्ति जं शच्चम्, अवरज्झन्तेण वि दुज्जणेण उवकिदम्, जेण पिअशङ्गमं पाविदम् । ( आश्चर्यम् । वामतस्तस्य गृहमिति यत्सत्यम्, अपराध्यतापि दुर्जनेनोपकृतम्, येन प्रिय संगमः प्रापितः । )

**शकारः**—भावे भावे, बलिए क्खु अन्धआले माशलाशिपविट्ठा विअ मशिगुडिआ दीशन्दी ज्जेव पणट्ठा वशन्तशेणिआ । ( भाव भाव, बलीयः खल्वन्धकारे माषराशिप्रविष्टेव मसीगुटिका दृश्यमानैव प्रनष्टा वसन्तसेना । )

**विटः**—अहो, बलवानन्धकारः । तथाहि ।

आलोकविशाला मे सहसा तिमिरप्रवेशविच्छिन्ना ।
उन्मीलितापि दृष्टिर्निमीलितेवान्धकारेण ॥ ३३ ॥

अपि च ।

लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः ।
असत्पुरुषसेवेव दृष्टिर्विफलतां गता ॥ ३४ ॥

**शकारः**—भावे भावे, अण्णेशामि वशन्तशेणिअम् । ( भाव भाव, अन्वि ष्यामि वसन्तसेनिकाम् । )

**विटः**—काणेलीमातः, अस्ति किंचिच्चिह्नं यदुपलक्षयासि ।

**शकारः**—भावे भावे, किं विअ । ( भाव भाव, किमिव । )

**विटः**—भूषणशब्दं सौरभ्यानुविद्धं माल्यगन्धं वा ।

**शकारः**—शुणामि मल्लगन्धम्, अन्धआलपूलिदाए उण णाशिआए ण शुव्वत्तं पेक्खामि भूशणशद्दम् । ( श्रृणोमि माल्यगन्धम्, अन्धकारपूरितया पुनर्ना सिकया न सुव्यक्तं पश्यामि भूषणशब्दम् । )

**विटः**—( जनान्तिकम् । ) वसन्तसेने,

कामं प्रदोषतिमिरेण न दृश्यसे त्वं
सौदामनीव जलदोदरसंधिलीना ।
त्वां सूचयिष्यति तु माल्यसमुद्भवोऽयं
गन्धश्च भीरु मुखराणि च नूपुराणि ॥ ३५ ॥

श्रुतं वसन्तसेने ।

**वसन्तसेना**—( स्वगतम् । ) सुदं गहिदं अ । ( नाट्येन नूपुराण्युत्सार्य माल्यानि चापनीय किंचित्परिक्रम्य हस्तेन परामृश्य । ) अम्भो भित्तिपरामरिसूइदं पक्खदुआरअं क्खु एदम् । जाणामि अ संजोएण गेहस्स संवुदं पक्खदुआरअम् । ( श्रुतं गृहीतं च । अहो, भित्तिपरामर्शसूचितं पक्षद्वारकं खल्वेतत् । जानामि च संयोगेन गेहस्य संवृतं पक्षद्वारकम् । )

**चारुदत्तः**—वयस्य, समाप्तजपोऽस्मि । तत्सांप्रतं गच्छ । मातृभ्यो बलिमुपहर ।

**विदूषकः**—भो, ण गमिस्सम् । ( भोः, न गमिष्यामि । )

**चारुदत्तः**—धिक्कष्टम् ।

दारिद्र्यात्पुरुषस्य बान्धवजनो वाक्ये न संतिष्ठते
सुस्निग्धा विमुखीभवन्ति सुहृदः स्फारीभवन्त्यापदः ।
सत्त्वं ह्रासमुपैति शीलशशिनः कान्तिः परिम्लायते
पापं कर्म च यत्परैरपि कृतं तत्तस्य संभाव्यते ॥३६॥

अपि च ।

सङ्गं नैव हि कश्चिदस्य कुरुते संभाषते नादरा-
त्संप्राप्तो गृहमुत्सवेषु धनिनां सावज्ञमालोक्यते ।
दूरादेव महाजनस्य विहरत्यल्पच्छदो लज्जया
मन्ये निर्धनता प्रकाममपरं षष्ठं महापातकम् ॥ ३७ ॥

अपि च ।

दारिद्र्य शोचामि भवन्तमेवमस्मच्छरीरे सुहृदित्युषित्वा ।
विपन्नदेहे मयि मन्दभाग्ये ममेति चिन्ता क्व गमिष्यसि त्वम् ॥३८॥

**विदूषकः**—( सवैलक्ष्यम् । ) भोव अस्स, जई मए गन्तव्वम्, ता एसा वि मे सहाइणी रदणिआ भोदु । ( भो वयस्य, यदि मया गन्तव्यम्, तदेषापि मम सहायिनी रदनिका भवतु । )

**चारुदत्तः**—रदनिके, मैत्रेयमनुगच्छ ।

**चेटी**—जं अज्जो आणवेदि । ( यदार्य आज्ञापयति । )

**विदूषकः**—भोदि रदणिए, गेण्ह बलिं पदीवं अ । अहं अपावुदं पक्खदुआरअं करेमि । ( भवति रदनिके, गृहाण बलिं प्रदीपं च । अहमपावृतं पक्षद्वारकं करोमि । तथा करोति । )

**वसन्तसेना**—मम अब्भुववत्तिणिमित्तं विअ अवावुदं पक्खदुआरअम् । ता जाव पविसामि ( दृष्ट्वा । ) हद्धी हद्धी । कधं पदीवो । [ ममाभ्युपपत्तिनिमित्तमिवापावृतं पक्षद्वारकम् । तद्यावत्प्रविशामि । हा धिक् हा धिक् । कथं प्रदीपः । ] ( पटान्तेन निर्वाप्य प्रविष्टा )

**चारुदत्तः**—मैत्रेय, किमेतत् ।

**विदूषकः**—अवावुदपक्खदुआरएण पिण्डीभूदेण वादेण णिव्वाविदो पदीवो । भोदि रदणिए, णिक्कम तुमं पक्खदुआरएण । अहंपि अब्भन्तरचदुस्सालादो पदीवं पज्जालिअ आअच्छामि । ( अपावृतपक्षद्वारेण पिण्डीभूतेन वातेन निर्वापितः प्रदीपः । भवति रदनिके, निष्क्राम त्वं पक्षद्वारकेण । अहमप्यभ्यन्तरचतुःशालातः प्रदीपं प्रज्वाल्यागच्छामि ) । ( इति निष्क्रान्तः )

**शकारः**—भावे भावे, अण्णेशामि वशन्तशेणिअम् । ( भाव भाव, अन्वेषयामि वसन्तसेनिकाम् । )

**विटः**—अन्विष्यतामन्विष्यताम् ।

**शकारः**—( तथा कृत्वा । ) भावे भावे, गहिदा गहिदा । ( भाव भाव, गृहीता गृहीता । )

**विटः**—मूर्ख, नन्वहम् ।

**शकारः**—इदो दाव भविअ एअन्ते भावे चिट्ठदु । ( पुनरन्विष्य चेटं गृहीत्वा । ) भावे भावे, गहिदा गहिदा । ( इतस्तावद्भूत्वा एकान्ते भावस्तिष्ठतु । भाव भाव, गृहीता गृहीता । )

**चेटः**—भट्टके, चेडे हगे । ( भट्टारक, चेटोऽहम् । )

**शकारः**—इदो भावे, इदो चेडे । भावे चेडे, चेडे भावे । तुम्हे दाव एअन्ते चिट्ठ । ( पुनरन्विष्य रदनिकां केशेषु गृहीत्वा । ) भावे भावे, शंपदं गहिदा गहिदा वशन्तशेणिआ ।

अन्धआले पलाअन्ती मल्लगन्धेण शूइदा ।
केशविन्दे पलामिट्ठा चाणक्केणेव्व दोवदी ॥ ३९ ॥ ( इतो भावः, इतश्चेटः । भावश्चेटः, चेटो भावः । युवां तावदेकान्ते तिष्ठतम् । भाव भाव, सांप्रतं गृहीता गृहीता वसन्तसेनिका । )

[ अन्धकारे पलायमाना माल्यगन्धेन सूचिता ।
केशवृन्दे परामृष्टा चाणक्येनेव द्रौपदी ॥ ]

**विटः**—
एषासि वयसो दर्पात्कुलपुत्रानुसारिणी ।
केशेषु कुसुमाढ्येषु सेवितव्येषु कर्षिता ॥ ४० ॥

**शकारः**—
एशाशि वाशू शिलशि ग्गहीदा केशेशु बालेशु शिलोलुहेशु ।
अक्कोश विक्कोश लवाहिचण्डं शंभुं शिवं शंकलमीशलं वा ॥ ४१ ॥

[ एषासि वासु शिरसि गृहीता केशेषु बालेषु शिरोरुहेषु ।
आक्रोश विक्रोश लपाधिचण्डं शंभुं शिवं शंकरमीश्वरं वा ॥ ]

**रदनिका**—(सभयम्) किं अज्जमिस्सेहिं ववसिदम् । ( किमार्यमिश्रैर्व्यवसितम् । )

**विटः**—काणेलीमातः, अन्य एवैष स्वरसंयोगः ।

**शकारः**—भावे भावे, जधा दहिशरपलिलुद्धाए मज्जालीए शलपलिवत्ते होदि, तधा दाशीए धीए शलपलिवत्ते कडे । ( भाव भाव, यथा दधिसरपरिलुब्धाया मार्जारिकायाः स्वरपरिवृत्तिर्भवति, तथा दास्याः पुत्र्या स्वरपरिवृत्तिः कृता । )

**विटः**—कथं स्वरपरिवर्तः कृतः । अहो चित्रम् । अथवा किमत्र चित्रम् ।

इयं रङ्गप्रवेशेन कलानां चोपशिक्षया ।
वञ्चनापण्डितत्वेन स्वरनैपुण्यमाश्रिता ॥ ४२ ॥

( प्रविश्य । )

**विदूषकः**—ही ही भोः, पदोसमन्दमारुदेण पसुबन्धोवणीदस्स विअ छागलस्स हिअअम्, फुरफुराअदि पदीवो । ( उपसृत्य रदनिकां दृष्ट्वा । ) भो रदणिए । ( आश्चर्यं भोः, प्रदोषमन्दमारुतेन पशुबन्धोपनीतस्येव छागलस्य हृदयम्, फुरफुरायते प्रदीपः । भो रदनिके । )

**शकारः**—भावे भावे, मणुश्शे मणुश्शे। (भाव भाव, मनुष्यो मनुष्यः।)

**विदूषकः**—जुत्तं णेदम्, सरिसं णेदम्, जं अज्जचारुदत्तस्स दलिद्ददाए संपदं परपुरिसा गेहं पविशन्ति। (युक्तं नेदम्, सदृशं नेदम्, यदार्यचारुदत्तस्य दरिद्रतया सांप्रतं परपुरुषा गेहं प्रविशन्ति।)

**रदनिका**—अज्ज मित्तेअ, पेक्ख मे परिहवम्। (आर्य मैत्रेय, प्रेक्षस्व मे परिभवम्।)

**विदूषकः**—किं तव परिहवो। आदु अम्हाणम्। (किं तव परिभवः। अथवास्माकम्।)

**रदनिका**—णं तुम्हाणं ज्जेव। (ननु युष्माकमेव।)

**विदूषकः**—किं एसो बलक्कारो। (किमेष बलात्कारः।)

**रदनिका**—अध इं। (अथ किम्।)

**विदूषकः**—सच्चम्। (सत्यम्।)

**रदनिका**—सच्चम्। (सत्यम्।)

**विदूषकः**—(सक्रोधं दण्डकाष्ठमुद्यम्य।) मा दाव। भो, सके गेहे कुक्कुरो वि दाव चण्डो भोदि, किं उण अहं बम्हणो। ता एदिणा अम्हारिसजणभाअधेअकुडिलेण दण्डकट्ठेण दुट्ठस्स विअ सुक्खाणवेणुअस्स मत्थअं दे पहारेहिं कुट्टइस्सम्। (मा तावत्। भोः, स्वके गेहे कुक्कुरोऽपि तावच्चण्डो भवति, किं पुनरहं ब्राह्मणः। तदेतेनास्मादृशजनभागधेयकुटिलेन दण्डकाष्ठेन दुष्टस्येव शुष्कवेणुकस्य मस्तकं ते प्रहारैः कुट्टयिष्यामि।)

**विटः**—महाब्राह्मण, मर्षय मर्षय।

**विदूषकः**—(विटं दृष्ट्वा।) ण एत्थ एसो अवरज्झदि। (शकारं दृष्ट्वा।) एसो क्खु एत्थ अवरज्झदि। अरे रे राअसालअ संठाणअ दुज्जण दुम्मणुस्स, जुत्तं णेदम्। जइ वि णाम तत्तभवं अज्जचारुदत्तो दलिद्दो संवुत्तो, ता किं तस्स गुणेहिं ण अलंकिदा उज्जइणी। जेण तस्स गेहं पविसिअ परिअणस्स ईरिसो उवमद्दो करीअदि।

मा दुग्गदोत्ति परिहवो णत्थि कअन्तस्स दुग्गदो णाम।
चारित्तेण विहीणो अड्ढो वि अ दुग्गदो होइ॥ ४३॥

(नात्र एषोऽपराध्यति। एष खल्वत्रापराध्यति। अरे रे राजश्यालक संस्थानक दुर्जन दुर्मनुष्य, युक्तं नेदम्। यद्यपि नाम तत्रभवानार्यचारुदत्तो दरिद्रः संवृत्तः, तत्किं तस्य गुणैर्नालंकृतोज्जयिनी। येन तस्य गृहं प्रविश्य परिजनस्येदृश उपमर्दः क्रियते।)

[ मा दुर्गत इति परिभवो नास्ति कृतान्तस्य दुर्गतो नाम ।
चारित्र्येण विहीन आढ्योऽपि च दुर्गतो भवति ॥ ]

**विटः**—( सवैलक्ष्यम् । ) महाब्राह्मण, मर्षय मर्षय । अन्यजनशङ्कया खल्विदमनुष्ठितम्, न दर्पात् । पश्य ।

सकामान्विष्यतेऽस्माभिः

**विदूषकः**—किं इअम् । ( किमियम् । )

**विटः**—शान्तं पापम् ।

काचित्स्वाधीनयौवना ।

सा नष्टा शङ्कया तस्याः प्राप्तेयं शीलवञ्चना ॥ ४४ ॥

सर्वथा इदमनुनयसर्वस्वं गृह्यताम् । ( इति खड्गमुत्सृज्य कृताञ्जलिः पादयोः पतति । )

**विदूषकः**—सप्पुरिस, उट्ठेहि उट्ठेहि । अआणन्तेण मए तुमं उवालद्धे । संपदं उण जाणन्तो अणुणेमि । ( सत्पुरुष, उत्तिष्ठोत्तिष्ठ । अजानता मया त्वमुपालब्धः । सांप्रतं पुनर्जानन्ननुनयामि । )

**विटः**—ननु भवानेवात्रानुनेयः । तदुत्तिष्ठामि समयतः ।

**विदूषकः**—भणादु भवम् । ( भणतु भवान् । )

**विटः**—यदीमं वृत्तान्तमार्यचारुदत्तस्य नाख्यास्यसि ।

**विदूषकः**—न कधइस्सम् । ( न कथयिष्यामि । )

**विटः**—

एष ते प्रणयो विप्र शिरसा धार्यते मया ।
गुणशस्त्रैर्वयं येन शस्त्रवन्तोऽपि निर्जिताः ॥ ४५ ॥

**शकारः**—( सासूयम् । ) किं णिमित्तं उण भावे, एदश्श दुट्ठबडुअश्श किविणअञ्जलिं कदुअ पाएशु णिवडिदे । ( किंनिमित्तं पुनर्भाव, एतस्य दुष्टबटुकस्य कृपणाञ्जलिं कृत्वा पादयोर्निपतितः । )

**विटः**—भीतोऽस्मि ।

**शकारः**—कश्श तुमं भीदे । ( कस्मात्त्वं भीतः । )

**विटः**—तस्य चारुदत्तस्य गुणेभ्यः ।

**शकारः**—के तश्श गुणा जश्श गेहं पविशिअ अशिदव्वं पि णत्थि । ( के तस्य गुणा यस्य गृहं प्रविश्याशितव्यमपि नास्ति । )

**विटः**—मा मैवम् ।

सोऽस्मद्विधानां प्रणयैः कृशीकृतो
न तेन कश्चिद्विभवैर्विमानितः ।
निदाघकालेष्विव सोदको ह्रदो
नृणां स तृष्णामपनीय शुष्कवान् ॥ ४६ ॥

**शकारः**—( सामर्षम् । ) के शे गब्भदासीए पुत्ते ।

शूले विक्कन्ते पण्डवे शेदकेदू
पुत्ते लाधाए लावणे इन्ददत्ते ।
आहो कुन्तीए तेण लामेण जादे
अश्शत्थामे धम्मपुत्ते जडाऊ ॥४७॥ (कः स गर्भदास्याः पुत्रः।)

[ शूरो विक्रान्तः पाण्डवः श्वेतकेतुः पुत्रो राधाया रावण इन्द्रदत्तः ।
आहो कुन्त्या तेन रामेण जातः अश्वत्थामा धर्मपुत्रो जटायुः ॥ ]

**विटः**—मूर्ख, आर्यचारुदत्तः खल्वसौ ।

दीनानां कल्पवृक्षः स्वगुणफलनतः सज्जनानां कुटुम्बी
आदर्शः शिक्षितानां सुचरितनिकषः शीलवेलासमुद्रः ।
सत्कर्ता नावमन्ता पुरुषगुणनिधिर्दक्षिणोदारसत्त्वो
ह्येकः श्लाघ्यः स जीवत्यधिकगुणतया चोच्छ्वसन्तीव चान्ये ॥४८॥

तदितो गच्छामः ।

**शकारः**—अगेण्हिअ वशन्तशेणिअम् । ( अगृहीत्वा वसन्तसेनाम् । )

**विटः**—नष्टा वसन्तसेना ।

**शकारः**—कधं विअ । ( कथमिव । )

**विटः**—

अन्धस्य दृष्टिरिव पुष्टिरिवातुरस्य
मूर्खस्य बुद्धिरिव सिद्धिरिवालसस्य ।
स्वल्पस्मृतेर्व्यसनिनः परमेव विद्या
त्वां प्राप्य सा रतिरिवारिजने प्रनष्टा ॥ ४९ ॥

**शकारः**—अगेण्हिअ वशन्तशेणिअं ण गमिश्शम् । ( अगृहीत्वा वसन्तसेनां न गमिष्यामि । )

**विटः**—एतदपि न श्रुतं त्वया ।

आलाने गृह्यते हस्ती वाजी वल्गासु गृह्यते ।
हृदये गृह्यते नारी यदिदं नास्ति गम्यताम् ॥ ५० ॥

**शकारः**—यदि गच्छशि, गच्छ तुमम् । हगे ण गमिश्शम् । ( यदि गच्छसि, गच्छ त्वम् । अहं न गमिष्यामि । )

**विटः**—एवम् । गच्छामि । ( इति निष्क्रान्तः । )

**शकारः**—गडे क्खु भावे अभावम् । ( विदूषकमुद्दिश्य । ) अले काकपदशीशमश्तका दुट्टवडुका, उवविश उवविश । ( गतः खलु भावोऽभावम् । अरे काकपदशीर्षमस्तक दुष्टबटुक, उपविशोपविश । )

**विदूषकः**—उववेसिदा ज्जेव अम्हे । ( उपवेशिता एव वयम् । )

**शकारः**—केण । ( केन )

**विदूषकः**—कअन्तेण । ( कृतान्तेन । )

**शकारः**—उट्ठेहि उट्ठेहि । ( उत्तिष्ठोत्तिष्ठ । )

**विदूषकः**—उट्ठिस्सामो । (उत्थास्यामः ।)

**शकारः**—कदा । ( कदा । )

**विदूषकः**—जदा पुणो वि देव्वं अणुऊलं भविस्सदि । ( यदा पुनरपि दैवमनुकूलं भविष्यति । )

**शकारः**—अले, लोद लोद । ( अरे, रुदिहि रुदिहि । )

**विदूषकः**—रोदाविदा ज्जेव अम्हे । ( रोदिता एव वयम् । )

**शकारः**—केण । (केन ।)

**विदूषकः**—दुग्गदीए । ( दुर्गत्या । )

**शकारः**—अले, हश हश । ( अरे, हस हस । )

**विदूषकः**—हसिस्सामो । ( हसिष्यामः । )

**शकारः**—कदा । ( कदा । )

**विदूषकः**—पुणो वि ऋद्धीए अज्जचारुदत्तस्स । ( पुनरपि ऋध्द्यार्यचारुदत्तस्य । )

**शकारः**—अले दुट्टबडुका, भणेशि मम वअणेण तं दलिद्दचालुदत्तकम्—'एशा शशुवण्णा शहिलण्णा णवणाडअदंशणुट्ठिदा शुत्तदालि व्व वशन्तशेणा णाम गणिआदालिआ कामदेवाअदणुज्जाणादो पहुदि तुमं अणुलत्ता अम्हेहिं बलक्कालाणुणीअमाणा तुह गेहं पविट्ठा । ता जइ मम हत्थे शअं ज्जेव पट्टाविअ एणं शमप्पेशि, तदो अधिअलणे ववहालं विणा लहुं णिज्जादमाणाह तव मए अणुबद्धा पीदी हुविश्शदि । आदु अणिज्जादमाणाह मलणन्तिके वेले हुविश्शदि । अवि अ पेक्ख ।

कश्चालुका गोच्छडडित्तवेण्टा शाके अ शुक्खे तलिदे हु मंशे ।
भत्ते अ हेमन्तिअलत्तिशिद्धे लीणे अ वेले ण हु होदि पूदी ॥ ५१ ॥

शोश्तकं भणेशि, लश्तकं भणेशि । तधा भणेशि जधा हगे अत्तणकेलिकाए पाशादबालग्गकवोदवालिआए उवविट्ठे शुणामि । अण्णधा जदि भणाशि, ता कवालपविट्ठकवित्थगुडिअं विअ मश्तअं दे मडमडाइश्शम् । ( अरे दुष्टबटुक, भणिष्यसि मम वचनेन तं दरिद्रचारुदत्तकम्—' एषा ससुवर्णा सहिरण्या नवनाटकदर्शनोत्थिता सूत्रधारीव वसन्तसेनानाम्नी गणिकादारिका कामदेवायतनोद्यानात्प्रभृति त्वामनुरक्तास्माभिर्बलात्कारानुनीयमाना तव गेहं प्रविष्टा । तद्यदि मम हस्ते स्वयमेव प्रस्थाप्यैनां समर्पयसि, ततोऽधिकरणे व्यवहारं विना लघु निर्यातयतस्तव मयानुबद्धा प्रीतिर्भविष्यति । अथवानिर्यातयतो मरणान्तिकं वैरं भविष्यति । अपि च प्रेक्षस्व ।

[ कुष्माण्डी गोमयलिप्तवृन्ता शाकं च शुष्कं तलितं खलु मांसम् ।
भक्तं च हैमन्तिकरात्रिसिद्धं लीनायां च वेलायां न खलु भवति पूतिः ॥

शोभनं भणिष्यसि, सकपटं भणिष्यसि । तथा भणिष्यसि यथाहमात्मकीयायां प्रासादबालाग्रकपोतपालिकायामुपविष्टः शृणोमि । अन्यथा यदि भणसि, तदा कपाटप्रविष्टकपित्थगुलिकमिव मस्तकं ते मडमडायिष्यामि । ]

**विदूषकः**—भणिस्सम् । ( भणिष्यामि । )

**शकारः**—( अपवार्य । ) चेडे, गडे शच्चकं ज्जेव भावे । ( चेटः गतः सत्यमेव भावः । )

**चेटः**—अध इं । ( अथ किम् । )

**शकारः**—ता शिग्धं अवक्कमम्ह । ( तच्छीघ्रमपक्रमावः )

**चेटः**—ता गेण्हदु भट्टके अशिम् । ( तद्गृह्णातु भट्टारकोऽसिम् । )

**शकारः**—तव ज्जेव हत्थे चिट्ठदु । ( तवैव हस्ते तिष्ठतु । )

**चेटः**—एशे भट्टालके । गेण्हदु णं भट्टके अशिम् । ( एष भट्टारकः । गृण्हात्वेनं भट्टारकोऽसिम् । )

**शकारः**—( विपरीतं गृहीत्वा । )

णिव्वक्कलं मूलकपेशिवण्णं खन्धेण घेत्तूण अ कोशशुत्तम् ।
कुक्केहि कुक्कीहि अ बुक्कअन्ते जधा शिआले शलणं पलामि ॥ ५२ ॥

[ निर्वल्कर्कमूलकपेशिवर्णं स्कन्धेन गृहीत्वा च कोशसुप्तम् ।
कुक्कुरैः कुक्कुरीभिश्च बुक्कयमानो यथा शृगालः शरणं प्रयामि ॥ ]

( परिक्रम्य निष्क्रान्तौ । )

**विदूषकः**—भोदि रदणिए, ण क्खु दे अअं अवमाणो तत्तभवदो चारुदत्तस्स णिवेदइदव्वो । दोग्गच्चपीडिअस्स मण्णे दिउणदरा पीडा हुवि-

स्सदि । ( भवति रदनिके, न खलु तेऽयमपमानस्तत्रभवतश्चारुदत्तस्य निवेदयितव्यः । दौर्गत्यपीडितस्य मन्ये द्विगुणतरा पीडा भविष्यति । )

**रदनिका**—अज्ज मित्तेअ, रदणिआ क्खु अहं संजदमुही । ( आर्य मैत्रेय, रदनिका खल्वहं संयतमुखी । )

**विदूषकः**—एव्वं ण्णेदम् । ( एवमिदम् । )

**चारुदत्तः**—( वसन्तसेनामुद्दिश्य । ) रदनिके, मारुताभिलाषी प्रदोषसमयशीतार्तो रोहसेनः । ततः प्रवेश्यतामभ्यन्तरमयम् । अनेन प्रावारकेण छादयैनम् । ( इति प्रावारकं प्रयच्छति । )

**वसन्तसेना**—( स्वगतम् । ) कधं परिअणोत्ति मं अवगच्छदि । ( प्रावारकं गृहीत्वा समाघ्राय च स्वगतं सस्पृहम् । ) अम्हहे, जादीकुसुमवासिदो पावारओ । अणुदासीणं से जोव्वणं पडिभासेदि । ( कथं परिजन इति मामवगच्छति । आश्चर्यम्, जातीकुसुमवासितः प्रावारकः। अनुदासीनमस्य यौवनं प्रतिभासते । ) [ अपवारितकेन प्रावृणोति । ]

**चारुदत्तः**—ननु रदनिके, रोहसेनं गृहीत्वाभ्यन्तरं प्रविश ।

**वसन्तसेना**—( स्वगतम् । ) मन्दभाइणी क्खु अहं तुम्हे अब्भन्तरस्स । ( मन्दभागिनी खल्वहं तवाभ्यन्तरस्य । )

**चारुदत्तः**—ननु रदनिके, प्रतिवचनमपि नास्ति । कष्टम् ।

यदा तु भाग्यक्षयपीडितां दशां नरः कृतन्तोपहितां प्रपद्यते ।
तदास्य मित्राण्यपि यान्त्यमित्रतां चिरानुरक्तोऽपि विरज्यते जनः ॥५३॥

( रदनिकामुपसृत्य । )

**विदूषकः**—भो, इअं सा रदणिआ । ( भोः, इयं सा रदनिका । )

**चारुदत्तः**—इयं सा रदनिका । इयमपरा का ।

अविज्ञातावसक्तेन दूषिता मम वाससा ।

**वसन्तसेना**—( स्वगतम् । ) णं भूसिदा । ( ननु भूषिता । )

**चारुदत्तः**—

छादिता शरदभ्रेण चन्द्रलेखेव दृश्यते ॥ ५४ ॥

अथवा, न युक्तं परकलत्रदर्शनम् ।

**विदूषकः**—भो, अलं परकलत्रदंसणसङ्काए । एसा वसन्तसेणा कामदेवाअदनुज्जाणादो पहुदि भवन्तमणुरत्ता । ( भोः, अलं परकलत्रदर्शनशङ्कया । एषा वसन्तसेना कामदेवायतनोद्यानात्प्रभृति त्वामनुरक्ता । )

**चारुदत्तः**—इयं वसन्तसेना । ( स्वगतम् । )

यया मे जनितः कामः क्षीणे विभवविस्तरे ।
क्रोधः कुपुरुषस्येव स्वगात्रेष्वेव सीदति ॥ ५५ ॥

**विदूषकः**—भो वअस्स, एसो क्खु राअसालो भणादि । ( भो वयस्य, एष खलु राजश्यालो भणति । )

**चारुदत्तः**—किम् ।

**विदूषकः**—एषा ससुवण्णा सहिलण्णा णवणाडअदंसणुट्ठिदा सुत्तधालिव्व वसन्तसेणा णाम गणिआदालिआ कामदेवाअदणुज्जाणादो पहुदि तुमं अणुलत्ता अम्हेहिं बलक्कालाणुणीअमाणा तुह गेहं पविट्ठा । ( एषा ससुवर्णा सहिरण्या नवनाटकदर्शनोत्थिता सूत्रधारीव वसन्तसेनानाम्नी गणिकादारिका कामदेवायतनोद्यानात्प्रभृति त्वामनुरक्तास्माभिर्बलात्कारानुनीयमाना तव गेहं प्रविष्टा । )

**वसन्तसेना**—( स्वगतम् । ) बलक्काराणुणीअमाणेत्ति जं सच्चम्, अलंकिदम्हि एदेहिं अक्खरेहिं । ( बलात्कारानुनीयमानेति यत्सत्यम्, अलंकृतास्म्येतैरक्षरैः । )

**विदूषकः**—ता जइ मम हत्थे सअं ज्जेव पट्टाविअ एणं समप्पेसि, तदो अधिअलणे ववहालं विणा लहुं णिज्जादमाणाह तव मए अणुबद्धा पीदी हुविस्सदि । अण्णधा मलणन्तिके वेले हुविस्सदि । ( तद्यदि मम हस्ते स्वयमेव प्रस्थाप्यैनां समर्पयसि, ततोऽधिकरणे व्यवहारं विना लघु निर्यातयतस्तव मयानुबद्धा प्रीतिर्भविष्यति । अन्यथा मरणान्तिकं वैरं भविष्यति । )

**चारुदत्तः**—( सावज्ञम् । ) अज्ञोऽसौ । ( स्वगतम् । ) अये, कथं देवतोपस्थानयोग्या युवतिरियम् । तेन खलु तस्यां वेलायाम् ।

प्रविश गृहमिति प्रतोद्यमाना
न चलति भाग्यकृतां दशामवेक्ष्य ।
पुरुषपरिचयेन च प्रगल्भं
न वदति यद्यपि भाषते बहूनि ॥ ५६ ॥

(प्रकाशम् ।) भवति वसन्तसेने, अनेनाविज्ञानादपरिज्ञातपरिजनोपचारेणापराद्धोऽस्मि । शिरसा भवतीमनुनयामि ।

**वसन्तसेना**—एदिणा अणुचिदभूमिआरोहणेण अवरज्झा अज्जं सीसेण पणमिअ पसादेमि । (एतेनानुचितभूमिकारोहणेनापराद्धार्यं शीर्ष्णेण प्रणम्य प्रसादयामि ।)

**विदूषकः**—भो, दुवेवि तुम्हे सुखं पणमिअ कलमकेदारा अण्णोण्णं सीसेण सीसं समाअदा । अहं पि इमिणा करहजाणुसरिसेण सीसेण दुवेवि तुम्हे पसादेमि । ( भोः, द्वावपि युवां सुखं प्रणम्य कलमकेदारावन्योन्यं शीर्षेण शीर्षं समागतौ । अहमप्यमुना करभजानुसदृशेन शीर्षेण द्वावपवि युवां प्रसादयामि । ) [ इत्युत्तिष्ठति । ]

**चारुदत्तः**—भवतु । तिष्ठतु प्रणयः ।

**वसन्तसेना**—( स्वगतम् । ) चदुरो मधुरो अ अअं उवण्णासो । ण जुत्तं अज्ज एरिसेण इध आअदाए मए पडिवसिदुम् । भोदु । एव्वं दाव भणिस्सम् । ( प्रकाशम् । ) अज्ज, जइ एव्वं अहं अज्जस्स अणुग्गेज्झा ता इच्छे अहं इमं अलंकारअं अज्जस्स गेहे णिक्खिविदुम् । अलंकारस्य णिमित्तं एदे पावा अणुसरन्ति । ( चतुरो मधुरश्चायमुपन्यासः । न युक्तमद्येदृशेनेहागतया मया प्रतिवस्तुम् । भवतु । एवं तावद्भणिष्यामि । आर्य, यद्येवमहमार्यस्यानुग्राह्या तदिच्छाम्यहमिममलंकारकमार्यस्य गेहे निक्षेप्तुम् । अलंकारस्य निमित्तमेते पापा अनुसरन्ति ।)

**चारुदत्तः**—अयोग्यमिदं न्यासस्य गृहम् ।

**वसन्तसेना**—अज्ज, अलीअम् । पुरुसेसु णासा णिक्खिविअन्ति, ण उण गेहेसु । ( आर्य, अलीकम् । पुरुषेषु न्यासा निक्षिप्यन्ते, न पुनर्गेहेषु । )

**चारुदत्तः**—मैत्रेय, गृह्यतामयमलंकारः ।

**वसन्तसेना**—अणुग्गहिदम्हि । ( अनुगृहीतास्मि । ) [इत्यलंकारमर्पयति ।]

**विदूषकः**—( गृहीत्वा । ) सोत्थि भोदिए । ( स्वस्ति भवत्यै । )

**चारुदत्तः**—धिङ् मूर्ख, न्यासः खल्वयम् ।

**विदूषकः**—( अपवार्य । ) जइ एव्वं ता चोरेहिं हरिज्जउ । ( यद्येवं तदा चोरैर्ह्रियताम् । )

**चारुदत्तः**—अचिरेणैव कालेन ।

**विदूषकः**—एसो से अम्हाणं विण्णासो । ( एषोऽस्या अस्माकं विन्यासः । )

**चारुदत्तः**—निर्यातयिष्ये ।

**वसन्तसेना**—अज्ज, इच्छे अहम्, इमिणा अज्जेण अणुगच्छिज्जन्ती सकं गेहं गन्तुम् । ( आर्य, इच्छाम्यहमनेनार्येणानुगम्यमाना स्वकं गेहं गन्तुम् । )

**चारुदत्तः**—मैत्रेय, अनुगच्छ तत्रभवतीम् ।

**विदूषकः**—तुमं ज्जेव एदं कलहंसगामिणीं अणुगच्छन्तो राअहंसो विअ

सोहसि। अहं उण बह्मणो जहिं जहिं जणेहिं चउप्पहोवणीदो उवहारो कुक्कुरेहिं विअ खज्जमाणो विवज्जिस्सम्। ( त्वमेवैतां कलहंसगामिनीमनुगच्छन्राजहंस इव शोभसे। अहं पुनर्ब्राह्मणो यत्र तत्र जनैश्चतुष्पथोपनीत उपहारः कुक्कुरैरिव खाद्यमानो विपत्स्ये। )

**चारुदत्तः**—एवं भवतु। स्वयमेवानुगच्छामि तत्रभवतीम्। तद्राजमार्गविश्वासयोग्याः प्रज्वाल्यन्तां प्रदीपिकाः।

**विदूषकः**—वड्ढमाणअ, पज्जालेहि पदीविआओ। ( वर्धमानक, प्रज्वालय प्रदीपिकाः। )

**चेटः**—(जनान्तिकम्) अले, तेल्लेण विणा पदीविआओ पज्जालीअन्ति। ( अरे तैलेन विना प्रदीदिकाः प्रज्वाल्यन्ते। )

**विदूषकः**—( जनान्तिकम् ) ही, ताओ क्खु अम्हाणं पदीविआओ अवमाणिदणिद्धणकामुआ विअ गणिआ णिस्सिणेहाओ दाणिं संवुत्ता। ( आश्चर्यम्, ताः खल्वस्माकं प्रदीपिका अपमानितानिर्धनकामुका इव गणिका निःस्नेहा इदानीं संवृत्ताः। )

**चारुदत्तः**—मैत्रेय, भवतु। कृतं प्रदीपिकाभिः। पश्य।

उदयति हि शशाङ्कः कामिनीगण्डपाण्डु-
ग्रहगणपरिवारो राजमार्गप्रदीपः।
तिमिरनिकरमध्ये रश्मयो यस्य गौराः
स्रुतजल इव पङ्के क्षीरधाराः पतन्ति ॥ ५७ ॥

( सानुरागम्। ) भवति वसन्तसेने, इदं भवत्या गृहम्। प्रविशतु भवती।

[ वसन्तसेना सानुरागमवलोकयन्ती निष्क्रान्ता। ]

**चारुदत्तः**—वयस्य, गता वसन्तसेना। तदेहि। गृहमेव गच्छावः।

राजमार्गो हि शून्योऽयं रक्षिणः संचरन्ति च।
वञ्चना परिहर्तव्या बहुदोषा हि शर्वरी ॥ ५८ ॥

( परिक्रम्य। ) इदं च सुवर्णभाण्डं रक्षितव्यं त्वया रात्रौ, वर्धमानके नापि दिवा।

**विदूषकः**—जधा भवं आणवेदि। (यथा भवानाज्ञापयति।)

[ इति निष्क्रान्तौ। ]

**इति मृच्छकटिकेऽलंकारन्यासो नाम प्रथमोऽङ्कः।**

द्वितीयोऽङ्कः ।

( प्रविश्य )

**चेटी**—अत्ताए अज्जआसआसं संदेसेण पेसिदम्हि । ता जाव पविसिअ अज्जआसआस गच्छामि । ( परिक्रम्यावलोक्य च । ) एसा अज्जआ हिअएण किंपि आलिहन्ती चिट्ठदि । ता जाव उपसप्पामि । (मात्रार्यासकाशं संदेशेन प्रेषितास्मि । तद्यावत्प्रविश्यार्यासकाशं गच्छामि । एषार्या हृदयेन किमप्यालिखन्ती तिष्ठति । तद्यावदुपसर्पामि । )

[ ततः प्रविशत्यासनस्था सोत्कण्ठा वसन्तसेना मदनिका च । ]

**वसन्तसेना**—हञ्जे, तदो तदो । ( चेटि, ततस्ततः । )

**चेटी**—अज्जए, ण किंपि मन्तोसि । किं तदो तदो । ( आर्ये न किमपि मन्त्रयसि । किं ततस्ततः । )

**वसन्तसेना**—किं मए भणिदम् । ( किं मया भणितम् । )

**चेटी**—तदो तदो त्ति । ( ततस्ततः इति । )

**वसन्तसेना**—( सभ्रूक्षेपम् । ) आं, एव्वम् । ( आं एवम् । )

( उपसृत्य )

**प्रथमा चेटी**—अज्जए, अत्ता, आदिसदि—'ण्हादा भविअ देवदाणं पूअं णिव्वत्तेहि ' त्ति । ( आर्ये, मातादिशति—' स्नाता भूत्वा देवतानां पूजां निर्वर्तय ' इति । )

**वसन्तसेना**—हञ्जे, विण्णवेहि अत्तम्—' अज्ज ण ण्हाइस्सम् । ता बम्हणो ज्जेव पूअं णिव्वत्तेदु ' त्ति । ( चेटि, विज्ञापय मातरम्—'अद्य न स्नास्यामि । तद्ब्राह्मण एव पूजां निर्वर्तयतु ' इति । )

**चेटी**—जं अज्जआ आणवेदि । ( यदार्याज्ञापयति । ) [ इति निष्क्रान्ता । ]

**मदनिका**—अज्जए, सिणेहो पुच्छदि, ण पुरोभाइदा, ता किं णेदम् । ( आर्ये, स्नेहः पृच्छति, न पुरोभागिता, तत्किं न्विदम् । )

**वसन्तसेना**—मदणिए, केरिसिं मं पेक्खसि । ( मदनिके, कीदृशीं मां प्रेक्षसे । )

**मदनिका**—अज्जआए सुण्णहिअअत्तणेण जाणामि, हिअअगदं कंपि अज्जआ अहिलसदि त्ति । ( आर्यायाः शून्यहृदयत्वेन जानामि, हृदयगतं कमप्यार्याभिलषतीति । )

**वसन्तसेना**—सुट्ठु तुए जाणिदम्। परहिअअग्गहणपण्डिआ मदणिअ क्खु तुमम्। ( सुष्ठु त्वया ज्ञातम्। परहृदयग्रहणपण्डिता मदनिका खलु त्वम्। )

**मदनिका**—पिअं मे पिअम्। कामो क्खु णाम एसो भअवं। अणुगहिदो महूसवो तरुणजणस्स। ता कधेदु अज्जआ, किं राआ, राअवल्लहो वा सेवीअदि। ( प्रियं मे प्रियम्। कामः खलु नामैष भगवान्। अनुगृहीतो महोत्सवस्तरुणजनस्य। तत्कथयत्वार्या, किं राजा, राजवल्लभो वा सेव्यते। )

**वसन्तसेना**—हञ्जे, रमिदुमिच्छामि, ण सेविदुम्। ( चेटि, रन्तुमिच्छामि, न सेवितुम्। )

**मदनिका**—विज्जाविसेसालंकिदो किं कोवि बम्हणजुआ कामीअदि। ( विद्याविशेषालंकृतः किं कोऽपि ब्राह्मणयुवा काम्यते। )

**वसन्तसेना**—पूअणीओ मे बम्हणो जणो। ( पूजनीयो मे ब्राह्मणजनः। )

**मदनिका**—किं अणेअणअराहिगमणजणिदविहववित्थारो वाणिअजुआ वा कामीअदि। ( किमनेकनगराभिगमनजनितविभवविस्तारो वाणिजयुवा वा काम्यते। )

**वसन्तसेना**—हञ्जे, उवारूढसिणेहं पि पणइजणं परिच्चइअ देसन्तरगमणेण वाणिअजणो महन्तं विओअजं दुक्खं उप्पादेदि। ( चेटि, उपारूढस्नेहमपि प्रणयिजनं परित्यज्य देशान्तरगमनेन वाणिजजनो महद्वियोगजं दुःखमुत्पादयति। )

**मदनिका**—अज्जए, ण राआ, ण राअवल्लहो, ण बम्हणो, ण वाणिअजणो। ता को दाणिं सो भट्टिदारिआए कामीअदि। ( आर्ये, न राजा, न राजवल्लभः, न ब्राह्मणः न वाणिजजनः। तत्क इदानीं स भर्तृदारिकया काम्यते। )

**वसन्तसेना**—हञ्जे, तुमं मए सह कामदेवाअदणुज्जाणं गदा आसि। ( चेटि, त्वं मया सह कामदेवायतनोद्यानं गतासीः। )

**मदनिका**—अज्जए, गदम्हि। ( आर्ये, गतास्मि। )

**वसन्तसेना**—तह वि मं उदासीणा विअ पुच्छसि। ( तथापि मामुदासीनेव पृच्छसि। )

**मदनिका**—जाणिदम्। किं सो ज्जेव जेण अज्जआ सरणाअदा अब्भुववण्णा। ( ज्ञातम्। किं स एव येनार्या शरणागताभ्युपपन्ना। )

**वसन्तसेना**—किंणामहेओ क्खु सो। ( किंनामधेयः खलु सः। )

**मदनिका**—सो क्खु चेट्ठिचत्तरे पडिवसदि। (स खलु श्रेष्ठिचत्वरे प्रतिवसति।)

**वसन्तसेना**—अइ, णामं से पुच्छिदासि। ( अयि, नामास्य पृष्टासि। )

**मदनिका**—सो क्खु अज्जए, सुगहीदणामहेओ अज्जचारुदत्तो णाम । ( स खलु आर्ये, सुगृहीतनामधेय आर्यचारुदत्तो नाम । )

**वसन्तसेना**—( सहर्षम् । ) साहु मदणिए, साहु । सुट्ठु तुए जाणिदम् । ( साधु मदनिके, साधु । सुष्ठु त्वया ज्ञातम् )

**मदनिका**—( स्वगतम् ) एव्वं दाव । ( प्रकाशम् ) अज्जए, दलिद्दो क्खु सो सुणीअदि । ( एवं तावत् । आर्ये, दरिद्रः खलु स श्रूयते । )

**वसन्तसेना**—अदो ज्जेव कामीअदि । दलिद्दपुरिससंकन्तमणा क्खु गणिआ लोए अवअणीआ भोदि । ( अत एव काम्यते । दरिद्रपुरुषसंक्रान्तमनाः खलु गणिका लोकेऽवचनीया भवति । )

**मदनिका**—अज्जए, किं, हीणकुसुमं सहआरपादवं महुअरीओ उण सेवन्ति । ( आर्ये, किं हीनकुसुमं सहकारपादपं मधुकर्यः पुनः सेवन्ते । )

**वसन्तसेना**—अदो ज्जेव ताओ महुअरीओ वुच्चन्ति । ( अत एव ता मधुकर्य उच्यन्ते । )

**मदनिका**—अज्जए, जइ सो मणीसिदो ता कीस दाणिं सहसा ण अहिसारीअदि । ( आर्ये, यदि स मनीषितस्तात्किमर्थमिदानीं सहसा नाभिसार्यते । )

**वसन्तसेना**—हञ्जे, सहसा अहिसारिअन्तो पच्चुअआरदुब्बलदाए, मा दाव, जणो दुल्लहदंसणो पुणो भविस्सदि । ( चेटि, सहसाभिसार्यमाणः प्रत्युपकारदुर्बलतया, मा तावत्, जनो दुर्लभदर्शनः पुनर्भविष्यति । )

**मदनिका**—किं अदो ज्जेव सो अलंकारओ तस्स हत्थे णिक्खित्तो । ( किमत एव सोऽलंकारस्तस्य हस्ते निक्षिप्तः । )

**वसन्तसेना**—हञ्जे सुट्ठु दे जाणिदम् । ( चेटि सुष्ठु त्वया ज्ञातम् । )

( नेपथ्ये )

अले भट्टा, दशसुवण्णाह लुद्धु जूदकरु पपलीणु पपलीणु । ता गेण्ह गेण्ह । चिट्ठ चिट्ठ । दूलात्पदिट्ठो सि । ( अरे भट्टारक, दशसुवर्णस्य रुद्धो द्यूतकरः प्रपलायितः प्रपलायितः । तद्गृहाण गृहाण । तिष्ठ तिष्ठ । दूरात्प्रदृष्टोऽसि । )

( प्रविश्यापटीक्षेपेण संभ्रान्तः )

**संवाहकः**—हीमाणहे । कट्टे एशे जुदिअलभावे ।

णवबन्धणमुक्काए विअ
गद्दहीए हा ताडिदो म्हि गद्दहीए ।

अङ्गालाअमुक्काए विअ शत्तीए
घडुक्को विअ घादिदो म्हि शत्तीए ॥ १ ॥
लेखअवावडहिअअं शहिअं दक्खूण झत्ति पब्भट्टे ।
एण्हिं मग्गणिवडिदे कं णु क्खु शलणं पपज्जे ॥ २ ॥

ता जाव एदे शहिअजूदिअला अण्णदो मं अण्णेशन्ति, ताव हक्के विप्पडीवेहिं पादेहिं एदं शुण्णदेउलं पविशिअ देवीभविश्शम् । ( आश्चर्यम् कष्ट एष द्युतकरभावः ।

[ नवबन्धनमुक्तयेव गर्दभ्या हा ताडितोऽस्मि गर्दभ्या ।
अङ्गराजमुक्तयेव शक्त्या घटोत्कच इव घातितोऽस्मि शक्त्या ॥
लेखकव्यापृतहृदयं सभिकं दृष्ट्वा झटिति प्रभ्रष्टः ।
इदानीं मार्गनिपतितः कं नु खलु शरणं प्रपद्ये ॥
तद्यावदेतौ सभिकद्यूतकरावन्यतो मामन्विष्यतः, तावदहं विपरीताभ्यां पादाभ्यामेतच्छून्यदेवकूलं प्रविश्य देवीभविष्यामि । ]

( बहुविधं नाट्यं कृत्वा तथा स्थितः । )

( ततः प्रविशति माथूरो द्युतकरश्च । )

**माथुरः**—अले अट्टा, दशसुवण्णाह लुद्धु जूदकरु पपलीणु पपलीणु ता गेण्ह गेण्ह । चिट्ठ चिट्ठ । दूरात्पदिट्ठोऽसि । ( अरे भट्टारक, दशसुवर्ण रुद्धो द्यूतकरः प्रपलायितः प्रपलायितः । तद्गृहाण गृहाण । तिष्ठ तिष्ठ । दूरात्प्रदृष्टोऽसि ।

**द्यूतकरः**—

जइ वज्जसि पादालं इन्दं शलणं च संपदं जासि ।
सहिअं वज्जिअ एक्कं रुद्दो वि ण रक्खिदुं तरइ ॥ ३ ॥
[ यदि व्रजसि पातालमिन्द्रं शरणं च सांप्रतं यासि ।
सभिकं वर्जयित्वैकं रुद्रोऽपि न रक्षितुं तरति ॥ ]

**माथुरः**—

कहिं कहिं सुसहिअविप्पलम्भआ
पलासि ले भअपलिवेविदङ्गआ ।
पदे पदे समविसमं खलन्तआ
कुलं जसं अदिकसणं कलेन्तआ ॥ ४ ॥
[ कुत्र कुत्र सुसभिकविप्रलम्भक पलायसे रे भयपरिवेपिताङ्गक ।
पदे पदे समविषमं स्खलन्कुलं यशोऽतिकृष्णं कुर्वन् ॥ ]

**द्यूतकरः**—( पदं वीक्ष्य । ) एसो वज्जदि । इअं पणट्ठा पदवी । ( एष व्रजति । इयं प्रनष्टा पदवी । )

**माथुरः**—( आलोक्य सवितर्कम् । ) अले, विप्पदीवु पादु । पडिमाशुण्णु देउलु । ( विचिन्त्य । ) धुत्तु जूदकरु विप्पदीवेहिं पादेहिं देउलं पविट्ठो । (अरे, विप्रतीपौ पादौ । प्रतिमाशून्यं देवकुलम् । धूर्तो द्यूतकरो विप्रतीपाभ्यां पादाभ्यां देवकूलं प्रविष्टः । )

**द्यूतकरः**—ता अणुसरेम्ह । ( ततोऽनुसरावः । )

**माथुरः**—एव्वं भोदु । ( एवं भवतु । )

**द्यूतकरः**—कधं कट्ठमयी पडिमा । ( कथं काष्ठमयी प्रतिमा । )

**माथुरः**—अले, णहु णहु । शैलपडिमा । ( इति बहुविधं चालयति । संज्ञाप्य च । ) एव्वं भोदु । एहि । जूदं किलेम्ह । ( अरे न खलु न खलु । शैलप्रतिमा । एवं भवतु । एहि । द्यूतेन क्रीडावः । [ इति बहुविधं द्यूतं क्रीडति । ]

**संवाहकः**—( द्यूतेच्छाविकारसंवरणं बहुविधं कृत्वा स्वगतम् । ) अले,

कत्ताशद्दे णिण्णाणअश्श हलइ हडकं मनुश्शश्श ।
ढक्काशद्दे व्व णडाधिवश्श पब्भट्टलज्जश्श ॥ ५ ॥

जाणामि ण कीलिश्शं शुमेलुशिहलपडणशण्णिहं जूअम् ।
तह वि हु कोइलमहुले कत्ताशद्दे मणं हलदि ॥ ६ ॥

( अरे, कत्ताशब्दो निर्णाणकस्य हरति हृदयं मनुष्यस्य ।
ढक्काशब्द इव नराधिपस्य प्रभ्रष्टराज्यस्य ॥
जानामि न क्रीडिष्यामि सुमेरुशिखरपतनसंनिभं द्युतम् ।
तथापि खलु कोकिलमधुरः कत्ताशब्दो मनो हरति ॥ )

**द्यूतकरः**—मम पाठे मम पाठे । ( मम पाठे मम पाठे । )

**माथुरः**—ण हु । मम पाठे, मम पाठे । ( न खलु । मम पाठे, मम पाठे ।

**संवाहकः**—( अन्यतः सहसोपसृत्य । ) णं मम पाठे । ( ननु मम पाठे । )

**द्यूतकरः**—लद्धे गोहे । ( लब्धः पुरुषः । )

**माथुरः**—( गृहीत्वा । ) अले पेदण्डा, गहीदो, सि । पअच्छ तं दशसुवण्णम् । ( अरे लुप्तदण्डक, गृहीतोऽसि । प्रयच्छ तद्दशसुवर्णम् । )

**संवाहकः**—अज्ज दइश्शम् । ( अद्य दास्यामि । )

**माथुरः**—अहुणा पअच्छ । ( अधुना प्रयच्छ । )

**संवाहकः**—दइश्शम् पशादं कलेहि । ( दास्यामि । प्रसादं कुरु । )

**माथुरः**—अले, णं संपदं पअच्छ । ( अरे, ननु सांप्रतं प्रयच्छ । )

**संवाहकः**—शिलु पडदि। (शिरः पतति।) (इति भूमौ पतति।)

[ उभौ बहुविधं ताडयतः। ]

**माथुरः**—एसु तुमं हु जूदिअरमण्डलीए बद्धोऽसि। (एष त्वं खलु द्यूतकरमण्डल्या बद्धोऽसि।)

**संवाहकः**—(उत्थाय सविषादम्।) कधं जूदिअलमण्डलीए बद्धो म्हि। ही, एशे अम्हाणं जूदिअलाणं अलङ्घणीए शमए। ता कुदो दइश्शम्। (कथं द्यूतकरमडल्या बद्धोऽस्मि। कष्टम्, एषोऽस्माकं द्यूतकराणामलङ्घनीयः समयः। तस्मात्कुतो दास्यामि।)

**माथुरः**—अले, गण्डे कुलु कुलु। (अरे, गण्डः क्रियतां क्रियताम्।)

**संवाहकः**—एव्वं कलेमि। (द्यूतकरमुपसृत्य।) अद्धं ते देमि, अद्धं मे मुञ्चदु। (एवं करोमि। अर्धं तुभ्यं ददामि, अर्धं मे मुञ्चतु।)

**द्यूतकरः**—एव्वं भोदु। (एवं भवतु।)

**संवाहकः**—(सभिकमुपगम्य।) अद्धश्श गण्डे कलेमि। अद्धं पि मे अज्जो मुञ्चदु। (अर्धस्य गण्डं करोमि। अर्धमपि म आर्यो मुञ्चतु।)

**माथुरः**—को दोसु। एव्वं भोदु। (को दोषः। एवं भवतु।)

**संवाहकः**—(प्रकाशम्।) अज्ज, अद्धे तुए मुक्के। (आर्य, अर्धं त्वया मुक्तम्।)

**माथुरः**—मुक्के। (मुक्तम्।)

**संवाहकः**—(द्यूतकरं प्रति।) अद्धे तुए वि मुक्के। (अर्धं त्वयापि मुक्तम्।)

**द्यूतकरः**—मुक्के। (मुक्तम्।)

**संवाहकः**—संपदं गमिश्शम्। (सांप्रतं गमिष्यामि।)

**माथुरः**—पअच्छ तं दशसुवण्णम्, कहिं गच्छसि। (प्रयच्छ तं दशसुवर्णम्। कुत्र गच्छसि।)

**संवाहकः**—पेक्खध पेक्खध भट्टालआ। हा, संपदं ज्जेव एक्काह अद्धे गण्डे कडे, अवलाह अद्धे मुक्के। तहवि मं अबलं शंपदं ज्जेव मग्गदि। (प्रेक्षध्वं प्रेक्षध्वं भट्टारकाः। हा, सांप्रतमेव एकस्यार्धे गण्डः कृतः, अपरस्यार्धं मुक्तम्। तथापि मामबलं सांप्रतमेव याचते।)

**माथुरः**—(गृहीत्वा) धुत्तु, माथुरु अहं णिउणु। एत्थ तुए ण अहं धुत्तिज्जामि। ता पअच्छ तं पेदण्डआ, सव्वं सुवण्णं संपदम्। (धूर्त, माथुरोऽहं निपुणः। अत्र नाहं धूर्तयामि। तत्प्रयच्छ तं लुप्तदण्डक, सर्वं सुवर्णं सांप्रतम्।)

**संवाहकः**—कुदो दइश्शम् । ( कुतो दास्यामि । )

**माथुरः**—पिदरु विक्किणिज्ज पअच्छ । ( पितरं विक्रीय प्रयच्छ । )

**संवाहकः**—कुदो मे पिदा । ( कुतो मे पिता । )

**माथुरः**—मातरु विक्किणिज्ज पअच्छ । ( मातरं विक्रीय प्रयच्छ । )

**संवाहकः**—कुदो मे मादा । ( कुतो मे माता । )

**माथुरः**—अप्पाणं विक्किणिअ पअच्छ । ( आत्मानं विक्रीय प्रयच्छ । )

**संवाहकः**—कलेध पशादम् । णेध मं लाजमग्गम् । ( कुरुत प्रसादम् । नयत मां राजमार्गम् । )

**माथुरः**—पसरु । ( प्रसर । )

**संवाहकः**—एव्वं भोदु । ( परिक्रामति । ) अज्जा, क्किणिध मं इमश्श शहिअश्श हत्थादो दशेहिं शुवण्णकेहिं । ( दृष्ट्वा आकाशे । ) किं भणाध—'किं कलइश्शशि' त्ति । गेहे दे कम्मकले हुविश्शम् । कधम् । अदइअ पडिवअणं गदे । भोदु एव्वम् । इमं अण्णं भणइस्सम् । ( पुनस्तदेव पठति । ) कधम् । एशे वि मं अवधीलिअ गदे । हा, अज्जचालुदत्तस्य विहवे विहडिदे एशे वट्टामि मन्दभाए । ( एवं भवतु । आर्याः, क्रीणीध्वं मामस्य सभिकस्य हस्ताद्दशभिः सुवर्णकैः । किं भणत—'किं करिष्यसि' इति । गेहे ते कर्मकरो भविष्यामि । कथम् । अदत्त्वा प्रतिवचनं गतः । भवत्वेवम् । इममन्यं भणिष्यामि । कथम् । एषोऽपि माममवधीर्य गतः । हा, आर्यचारुदत्तस्य विभवे विघटिते एष वर्ते मन्दभाग्यः । )

**माथुरः**—णं देहि । ( ननु देहि । )

**संवाहकः**—कुदो दइश्शम् । ( कुतो दास्यामि । ) [ इति पतति । ]

( माथुरः कर्षति । )

**संवाहकः**—अज्जा, पलित्ताअध पलित्ताअध । ( आर्याः परित्रायध्वं परित्रायध्वम् । )

( ततः प्रविशति दर्दुरकः । )

**दर्दुरकः**—भोः, द्यूतं हि नाम पुरुषस्यासिंहासनं राज्यम् ।

न गणयति पराभवं कुतश्चिद्धरति ददाति च नित्यमर्थजातम् ।
नृपतिरिव निकाममायदर्शी विभववता समुपास्यते जनेन ॥७॥

अपि च ।

द्रव्यं लब्धं द्यूतेनैव दारामित्रं द्यूतेनैव ।
दत्तं भुक्तं द्यूतेनैव सर्वं नष्टं द्यूतेनैव ॥ ८ ॥

५–३

अपि च ।

त्रेताहृतसर्वस्वः पावरपतनाच्च शोषितशरीरः ।
नर्दितदर्शितमार्गः कटेन विनिपातितो यामि ॥ ९ ॥

( अग्रतोऽवलोक्य । ) अयमस्माकं पूर्वसभिको माथुर इत एवाभिवर्तते । भवतु अपक्रमितुं न शक्यते । तदवगुण्ठयाम्यात्मानम् । (बहुविधं नाट्यं कृत्वा स्थितः उत्तरीयं निरीक्ष्य ।)

अयं पटः सूत्रदरिद्रतां गतो ह्ययं पटश्छिद्रशतैरलंकृतः ।
अयं पटः प्रावरितुं न शक्यते ह्ययं पटः संवृत एव शोभते ॥ १० ॥

अथवा किमयं तपस्वी करिष्यति । यो हि

पादेनैकेन गगने द्वितीयेन च भूतले ।
तिष्ठाम्युल्लम्बितस्तावद्यावत्तिष्ठति भास्करः ॥ ११ ॥

**माथुरः**—दापय दापय । ( दापय दापय । )

**संवाहकः**—कुदो दइश्शम् । ( कुतो दास्यामि । )

( माथुरः कर्षति । )

**दर्दुरकः**—अये, किमेतदग्रतः । ( आकाशे । ) किं भवानाह—'अ द्यूतकरः सभिकेन खलीक्रियते, न कश्चिन्मोचयति ।' इति । नन्वयं दर्दु मोचयति । (उपसृत्य ।) अन्तरमन्तरम् । ( दृष्ट्वा । ) अये, कथं माथुरो धूर्तः अयमपि तपस्वी संवाहकः ।

यः स्तब्धं दिवसान्तमानतशिरा नास्ते समुल्लम्बितो
यस्योद्घर्षणलोष्टकैरपि सदा पृष्ठे न जातः किणः ।
तस्यैतच्च न कुक्कुरैरहरहर्जङ्घान्तरं चर्व्यते
तस्यात्यायतकोमलस्य सततं द्यूतप्रसङ्गेन किम् ॥ १२ ॥

भवतु । माथुरं तावत्सान्त्वयामि । ( उपगम्य । ) माथुर, अभिवादये ।

( माथुरः प्रत्यभिवादयते । )

**दर्दुरकः**—किमेतत् ।

**माथुरः**—अअं दशसुवण्णं धालेदि । ( अयं दशसुवर्णं धारयति । )

**दर्दुरकः**—ननु कल्यवर्तमेतत् ।

**माथुरः**—( दर्दुरस्य कक्षतलल्लुण्ठीकृतं पटमाकृष्य । ) भट्टा, पश्शत पश्शत

जज्जरपडप्पावुदो अअं पुलिसो दशसुवण्णं कल्लवत्तं भणादि । (भतारः, पश्यत पश्यत । जर्जरपटप्रावृतोऽयं पुरुषो दशसुवर्णं कल्यवर्तं भणति ।)

**दर्दुरकः**—अरे मूर्ख, नन्वहं दशसुवर्णान्कटकरणेन प्रयच्छामि । तत्किं यस्यास्ति धनं स किं क्रोडे कृत्वा दर्शयति । अरे,

> दुर्वर्णोऽसि विनष्टोऽसि दशस्वर्णस्य कारणात् ।
> पञ्चेन्द्रियसमायुक्तो नरो व्यापाद्यते त्वया ॥ १३ ॥

**माथुरः**—भट्टा, तुए दशसुवण्णु कल्लवत्तु । मए एसु विहवु । (भर्तः, तव दशसुवर्णः कल्यवर्तः । ममैष विभवः ।)

**दर्दुरकः**—यद्येवम्, श्रूयतां तर्हि । अन्यांस्तावद्दश सुवर्णानस्यैव प्रयच्छ । अयमपि द्यूतं शीलयतु ।

**माथुरः**—तत्किं भोदु । (तत्किं भवतु ।)

**दर्दुरकः**—यदि जेष्यति तदा दास्यति ।

**माथुरः**—अह ण जिणादि । (अथ न जयति ।)

**दर्दुरकः**—तदा न दास्यति ।

**माथुरः**—अह ण जुत्तं जप्पिदुम् । एव्वं अक्खन्तो तुमं पयच्छ धुत्तआ । अहं पि णाम माथुरु धुत्तु जूदं मित्था आदंसआमि । अण्णस्स वि अहं ण बिभेमि । धुत्ता, खण्डिअवुत्तो सि तुमम् । (अथ न युक्तं जल्पितुम् । एवमाचक्षाणः त्वं प्रयच्छ धूर्तक । अहमपि नाम माथुरो धूर्तो द्यूतं मिथ्या दर्शयामि । अन्यस्मादप्यहं न बिभेमि । धूर्त, खण्डितवृत्तोऽसि त्वम् ।)

**दर्दुरकः**—अरे, कः खण्डितवृत्तः ।

**माथुरः**—तुमं हु खण्डिअवुत्तो । (त्वं खलु खण्डितवृत्तः ।)

**दर्दुरकः**—पिता ते खण्डितवृत्तः । (संवाहकस्यापक्रमितं संज्ञां ददाति ।)

**माथुरः**—गोसातिआपुत्ता, एव्वं ज्जेव जूदं तुए सेविदम् । (वेश्यापुत्र, एवमेव द्यूतं त्वया सेवितम् ।)

**दर्दुरकः**—मयैवं द्यूतमासेवितम् ।

**माथुरः**—अले संवाहआ, पअच्छ तं दशसुवण्णम् । (अरे संवाहक, प्रयच्छ तद्दशसुवर्णम् ।)

**संवाहकः**—अज्ज दइश्शम् । दाव दइश्शम् । (अद्य दास्यामि । तावद्दास्यामि ।)

(माथुरः कर्षति ।)

**दर्दुरकः**—मूर्ख, परोक्षे खलीकर्तुं शक्यते, न ममाग्रतः खलीकर्तुम् !

( माथुरः संवाहकमाकृष्य घोणायां मुष्टिप्रहारं ददाति। संवाहकः सशोणितं मूर्च्छां नाटयन्भूमौ पतति। दर्दुरक उपसृत्यान्तरयति। माथुरो दर्दुरं ताडयति। दर्दुरो विप्रतीपं ताडयति। )

**माथुरः**—अले अले दुट्ठ छिण्णालिआपुत्तअ, फलंपि पाविहासि। ( अरे अरे दुष्ट पुंश्चलीपुत्रक, फलमपि प्राप्स्यसि। )

**दर्दुरकः**—अरे मूर्ख, अहं त्वया मार्गगत एव ताडितः। श्वो यदि राजकुले ताडयिष्यसि, तदा द्रक्ष्यसि।

**माथुरः**—एसु पेक्खिस्सम्। ( एष प्रेक्षिष्ये। )

**दर्दुरकः**—कथं द्रक्ष्यसि।

**माथुरः**—( प्रसार्य चक्षुषी। ) एव्वं पेक्खिस्सम्। ( एवं प्रेक्षिष्ये। )

( दर्दुरो माथुरस्य पांशुना चक्षुषी पूरयित्वा संवाहकस्यापक्रमितुं संज्ञां ददाति। माथुरोऽक्षिणी निगृह्य भूमौ पतति। संवाहकोऽपक्रामति। )

**दर्दुरकः**—( स्वगतम्। ) प्रधानसभिको माथुरो मया विरोधितः। तन्नात्र युज्यते स्थातुम्। कथितं च मम प्रियवयस्येन शर्विलकेन, यथा किल—'आर्यकनामा गोपालदारकः सिद्धादेशेन समादिष्टो राजा भविष्यति।' इति सर्वश्चास्मद्विधो जनस्तमनुसरति। तदहमपि तत्समीपमेव गच्छामि। ( इति निष्क्रान्तः। )

**संवाहकः**—( सत्रासं परिक्रम्य दृष्ट्वा। ) एशे कश्शवि अणपावुदपक्खदुआलके गुहे। ता एत्थ पविशिश्शम्। ( प्रवेशं रूपयित्वा वसन्तसेनामालोक्य ) अज्जे शलणागदे म्हि। ( एतत्कस्याप्यनपावृतपक्षद्वारकं गेहम्। तदत्र प्रविशामि। आर्ये, शरणागतोऽस्मि। )

**वसन्तसेना**—अभअं सरणागदस्स। हञ्जे, ढक्केहि पक्खदुआरअम्। ( अभयं शरणागतस्य। चेटि, पिधेहि पक्षद्वारकम्। )

( चेटी तथा करोति। )

**वसन्तसेना**—कुदो दे भअम् ( कुतस्ते भयम्। )

**संवाहकः**—अज्जे धणिकादो। ( आर्ये, धानिकात्। )

**वसन्तसेना**—हञ्जे, संपदं अवावुणु पक्खदुआरअम् ( चेटि, सांप्रतमपावृणु पक्षद्वारकम्। )

close tightly

**संवाहकः**—( आत्मगतम् ) कधं घणिकादो तुलिदं शे भअकालणम् । शुट्ठु क्खु एवं वुच्चदि ।

जे अत्तबलं जाणिअ भालं तुलिदं वहेइ माणुस्से ।
ताह खलणं ण जायदि ण अ कन्तालगदो विवज्जति ॥ १४ ॥

एत्थ लक्खिदम्हि । ( कथं धनिकात्तुलितमस्या भयकारणम् । सुष्ठु खल्वेवमुच्यते । )

[ य आत्मबलं ज्ञात्वा भारं तुलितं वहति मनुष्यः ।
तस्य स्खलनं न जायते न च कान्तारगतो विपद्यते ॥ ]

अत्र लक्षितोऽस्मि ।

**माथुरः**—( अक्षिणी प्रमृज्य द्यूतकरं प्रति । ) अले, देहि देहि । ( अरे, देहि देहि । )

**द्यूतकरः**—भट्टा, जावदेव अम्हे दद्दुरेण कलहायिदा तावदेव सो गोहो अवक्कन्तो । ( भर्तः, यावदेव वयं दर्दुरेण कलहायितास्तावदेव स पुरुषोऽपक्रान्तः । )

**माथुरः**—तस्स जूदकलस्स मुट्ठिप्पहालेण णासिका भग्गा आसि । ता एहि । रुहिरपहं अणुसरेम्ह । ( तस्य द्यूतकरस्य मुष्टिप्रहारेण नासिका भग्नासीत् । तदेहि । रुधिरपथमनुसरावः । )

( अनुसृत्य )

**द्यूतकरः**—भट्टा, वसन्तसेणागेहं पविट्ठो सो । ( भर्तः, वसन्तसेनागृहं प्रविष्टः सः । )

**माथुरः**—भूदाहं सुवण्णाइं । ( भूतानि सुवर्णानि । )

**द्यूतकरः**—लाअउलं गदुअ णिवेदेम्ह । ( राजकुलं गत्वा निवेदयावः । )

**माथुरः**—एसो धुत्तो अदो णिक्कमिअ अण्णत्त गमिस्सदि । ता उअरोधेणेव्व गेण्हेम्ह । ( एष धूर्तोऽतो निष्क्रम्यान्यत्र गमिष्यति । तदुपरोधेनैव गृह्णीवः । )

[ वसन्तसेना मदनिकायाः संज्ञां ददाति । ]

**मदनिका**—कुदो अज्जो । को वा अज्जो । कस्स वा अज्जो । किं वा वित्तिं अज्जो उवजीअदि । कुदो वा भअम् । ( कुत आर्यः । को वार्यः । कस्य वार्यः । कां वा वृत्तिमार्य उपजीवति । कुतो वा भयम् । )

**संवाहकः**—शुणादु अज्जआ । अज्जए, पाडलिउत्ते मे जम्मभूमी । गहवइदालके हगे । संवाहअश्श वित्तिं उवजीआमि । ( शृणोत्वार्या । आर्ये, पाटलिपुत्रं मे जन्मभूमिः । गृहपतिदारकोऽहम् । संवाहकस्य वृत्तिमुपजीवामि । )

**वसन्तसेना**—सुउमारा क्खु कला सिक्खिदा अज्जेण। ( सुकुमारा खलु कला शिक्षितार्येण। )

**संवाहकः**—अज्जए, कलेत्ति शिक्खिदा। आजीविआ दाणिं संवुत्ता। ( आर्ये, कलेति शिक्षिता। आजीविकेदानीं संवृत्ता। )

**मदनिका**—अदिणिव्विण्णं अज्जेण पडिवअणं दिण्णम्। तदो तदो। ( अतिनिर्विण्णमार्येण प्रतिवचनं दत्तम्। ततस्ततः। )

**संवाहकः**—तदो अज्जए, एशे णिजगेहे आहिण्डकाणं मुहादो शुणिअ अपुव्वदेशदंशणकुदूहलेण इह आगदे। इहवि मए पविशिअ उज्जइणीं एक्के अज्जे शुश्शुशिदे। जे तालिशे पिअदंशणे पिअवादी, दइअ ण कित्तेदि, अवकिदं विशुमलेदि। किं बहुणा पलन्तेण। दक्खिणदाए पलकेलअं विअ अत्ताणअं अवगच्छदि, शलणागअवच्छले अ। ( तत आर्ये, एष निजगृह आहिण्डकानां मुखाच्छ्रुत्वापूर्वदेशदर्शनकुतूहलेनेहागतः। इहापि मया प्रविश्योज्जयिनीमेक आर्यः शुश्रूषितः। यस्तादृशः प्रियदर्शनः प्रियवादी, दत्त्वा न कीर्तयति, अपकृतं विस्मरति। किं बहुना प्रलपितेन। दक्षिणतया परकीयमिवात्मानमवगच्छति, शरणागतवत्सलश्च )

**मदनिका**—को दाणिं अज्जआए मणोरहन्तरस्स गुणाइं चोरिअ उज्जइणीं अलंकरेदि। (क इदानीमार्याया मनोरथान्तरस्य गुणांश्चोरयित्वोज्जयिनीमलंकरोति।)

**वसन्तसेना**—साहु हञ्जे, साहु। मए वि एव्वं ज्जेव हिअएण मन्तिदम्। ( साधु चेटि साधु। मयाप्येवमेव हृदयेन मन्त्रितम्। )

**चेटी**—अज्ज, तदो तदो। ( आर्य, ततस्ततः। )

**संवाहकः**—अज्जए, शे दाणिं अणुक्कोशकिदेहिं पदाणेहिं। ( आर्ये, स इदानीमनुक्रोशकृतैः प्रदानैः। )

**वसन्तसेना**—किं उवरदविहवो संवुत्तो। ( किमुपरतविभवः संवृत्तः। )

**संवाहकः**—अणाचक्खिदे ज्जेव कधं अज्जआए विण्णादम्। ( अनाख्यातमेव कथमार्यया विज्ञातम्। )

**वसन्तसेना**—किं एत्थ जाणिअदि। दुल्लहा गुणा विहवा अ। अपेएसु तडाएसु बहुदरं उदअं भोदि। ( किमत्र ज्ञातव्यम्। दुर्लभा गुणा विभवाश्च। अपेयेषु तडागेषु बहुतरमुदकं भवति। )

**चेटी**—अज्ज, किंणामधेओ क्खु सो। ( आर्य, किंनामधेयः खलु सः। )

**संवाहकः**—अज्जे, के दाणिं तश्श भूदलमिअङ्कस्स णामं ण जाणादि। शो क्खु शेट्ठिचत्तले पडिवशदि। शलाहणिज्जणामधेए अज्जचालुदत्ते णाम।

( आर्ये, क इदानीं तस्य भूतलमृगाङ्कस्य नाम न जानाति । स खलु श्रेष्ठिचत्वरे प्रतिवसति । श्लाघनीयनामधेय आर्यचारुदत्तो नाम । )

**वसन्तसेना**—( सहर्षमासनादवतीर्य । ) अज्जस्स अत्तणकेरकं एदं गेहम् । हञ्जे, देहि से आसणम् । तालवेण्ठअं गेण्ह । परिस्समो अज्जस्स बाधेदि । ( आर्यस्यात्मीयमेतद्गेहम् । चेटि, देह्यस्यासनम् । तालवृन्तकं गृहाण । परिश्रम आर्यस्य बाध्यते । )

( चेटी तथा करोति । )

**संवाहकः**—( स्वगतम् । ) कधं अज्जचालुदत्तस्स णामशंकीत्तणेण ईदिशे मे आदले । शाहु अज्जचालुदत्तो, शाहु । पुहवीए तुमं एक्के जीवशि । शेषे उण जणे शशदि । ( इति पादयोर्निपत्य । ) भोदु अज्जए, भोदु । आशणे णिशीददु अज्जआ । ( कथमार्यचारुदत्तस्य नामसंकीर्तनेनेदृशो मे आदरः । साधु आर्यचारुदत्त, साधु । पृथिव्यां त्वमेको जीवसि । शेषः पुनर्जनः श्वसिति । भवत्वार्ये, भवतु । आसने निषीदत्वार्या । )

**वसन्तसेना**—( आसने समुपविश्य । ) अज्ज, कुदो सो धाणिओ । (आर्य, कुतः स धनिकः । )

**संवाहकः**—

शक्कालधणे क्खु शज्जणे काह ण होइ चलाचले धणे ।
जे पूइदुं पि ण जाणादि शे पूआविशेशंपि जाणादि ॥ १५ ॥

[ सत्कारधनः खलु सज्जनः कस्य न भवति चलाचलं धनम् ।
यः पूजयितुमपि न जानाति स पूजाविशेषमपि जानाति ॥ ]

**वसन्तसेना**—तदो तदो । ( ततस्ततः । )

**संवाहकः**—तदो तेण अज्जेण शवित्ती पलिचालके किदो म्हि । चालित्तावशेशे अ तस्सिं जूदोवजीवि म्हि शंवुत्ते । तदो, भाअधेअविशमदाए दशशुवण्णअं जूदे हालिदम् । ( ततस्तेनार्येण सवृत्तिः परिचारकः कृतोऽस्मि । चारित्र्यावशेषे च तस्मिन्द्यूतोपजीव्यस्मि संवृत्तः । ततो भागधेयविषमतया दशसुवर्णं द्यूते हारितम् । )

**माथुरः**—उच्छादिदो म्हि । मुसिदो म्हि । ( उत्सादितोऽस्मि । मुषितोऽस्मि । )

**संवाहकः**—एदे दे शहिअजूदिअला मं अणुशंधअन्ति । शंपदं शुणिअ अज्जआ पमाणम् । (एतौ तौ सभिकद्यूतकरौ मामनुसंधत्तः । सांप्रतं श्रुत्वार्या प्रमाणम् । )

**वसन्तसेना**—मदणिए, वासपादवविसंठुलदाए पक्खिणो इदो तदो वि आहिण्डति । हञ्जे, ता गच्छ । एदाणं सहिअजूदि अराणम्, अअं अज्जो

ज्जेव पडिवादेदि त्ति, इमं हत्थाभरणअं तुमं देहि । ( मदनिके, वासपादपविसंष्ठुलतया पक्षिण इतस्ततोऽप्याहिण्डन्ते । चेटि, तद्गच्छ । एतयोः सभिकद्यूतकरयोः, अयमार्य एव प्रतिपादयतीति, इदं हस्ताभरणं त्वं देहि । ) [ इति हस्तात्कटकमाकृष्य चेट्याः प्रयच्छति । ]

**चेटी**—( गृहीत्वा । ) जं अज्जआ आणवेदि । ( यदार्याज्ञापयति । ) [ इति निष्क्रान्ता । ]

**माथुरः**—उच्छादिदो म्हि । मुसिदो म्हि । ( उत्सादितोऽस्मि । मुषितोऽस्मि । )

**चेटी**—जधा एदे उद्धं पेक्खिन्ति, दीहं णीससन्ति, अहिलहन्ति अ दुआरणिहिदलोअणा, तधा तक्केमि, एदे दे सहिअजूदिअरा हुविस्सन्ति । ( उपगम्य । ) अज्ज, वन्दामि ( यथैतावूर्ध्वं प्रेक्षेते, दीर्घं निश्वसतः, अभिलपतश्च द्वारनिहितलोचनौ, तथा तर्कयामि, एतौ तौ सभिकद्यूतकरौ भविष्यतः । आर्य, वन्दे । )

**माथुरः**—सुहं तुए होदु । ( सुखं तव भवतु । )

**चेटी**—अज्ज, कदमो तुम्हाणं सोहिओ । ( आर्य, कतरो युवयोः सभिकः । )

**माथुरः**—

कस्स तुहं तणुमज्झे अहरेण रददट्ठदुव्विणीदेण ।
जम्पसि मणोहलवअणं आलोअन्ती कडक्खेण ॥ १६ ॥

णत्थि मम विहवो अण्णत्त व्वज ।

[ कस्य त्वं तनुमध्ये अधरेण रतदष्टदुर्विनीतेन ।
जल्पसि मनोहरवचनमालोकयन्ती कटाक्षेण ॥

नास्ति मम विभवः । अन्यत्र व्रज । ]

**चेटी**—जइ ईदिसाइं णं मन्तेसि, ता ण होसि जूदिअरो । अत्थि कोवि तुम्हाणं धारओ । ( यदीदृशानि ननु मन्त्रयसि, तदा न भवसि द्यूतकरः । अस्ति कोऽपि युष्माकं धारकः । )

**माथुरः**—अत्थि दशसुवण्णं धालेदि । किं तस्स । ( अस्ति । दशसुवर्णं धारयति । किं तस्य । )

**चेटी**—तस्स कारणादो अज्जआ इमं हत्थाभरणं पडिवादेदि । णहि णहि । सो ज्जेव पडिवादेदि । ( तस्य कारणादार्येदं हस्ताभरणं प्रतिपादयति । नहि नहि । स एव प्रतिपादयति । )

**माथुरः**—( सहर्षं गृहीत्वा । ) अले, भणेशि तं कुलपुत्तम्—' भूदं

तुए गण्डे । आअच्छ । पुणो जूदं रमअ ' । ( अरे, भणसि तं कुलपुत्रम्—' भूतस्तव गण्डः । आगच्छ । पुनर्द्यूतं रमस्व ' ।

[ इति निष्कान्तो । ]

**चेटी**—( वसन्तसेनामुपसृत्य । ) अज्जए, पडितुट्टा गदा सहिअजूदिअरा । ( आर्ये, परितुष्टौ गतौ सभिकद्यूतकरौ )

**वसन्तसेना**—ता गच्छदु । अज्ज वन्धुअणो समस्ससदु । ( तद्गच्छतु । अद्य बन्धुजनः समाश्वसितु । )

**संवाहक**—अज्जए, जइ एव्वं ता इअं कला पलिअणहत्थगदा कलीअदु । ( आर्ये, यद्येवं तदियं कला परिजनहस्तगता क्रियताम् । )

**वसन्तसेना**—अज्ज, जस्स कारणदो इअं कला सिक्खीअदि सो ज्जेव अज्जेण सुस्सूसिदपुरुव्वो सुस्सूसिदव्वो । ( आर्य, यस्य कारणादियं कला शिक्ष्यते, स एवार्येण शुश्रूषितपूर्वः शुश्रूषितव्यः । )

**संवाहकः**—( स्वगतम् । ) अज्जआए णिउअं पच्चादिट्ठो म्हि । कधं पच्चुवकलिश्शम् । ( प्रकाशम् ) अज्जए, अहं एदिणा जूदिअलावमाणेण शक्कशमणके हुविश्शम् । ता शंवाहके जूदिअले शक्कशमणके शंवुत्तेत्ति शुमलिदव्वा अज्जआए एदे अक्खलु । ( आर्यया निपुणं प्रत्यादिष्टोऽस्मि । कथं प्रत्युपकरिष्ये आर्ये, अहमेतेन द्यूतकरापमानेन शाक्यश्रमणको भविष्यामि । तत्संवाहको द्यूतकरः शाक्यश्रमणकः संवृत्त इति स्मर्तव्यान्यार्ययैतान्यक्षराणि ।

**वसन्तसेना**—अज्ज, अलं साहसेण । ( आर्य अलं साहसेन । )

**संवाहकः**—अज्जए, कले णिच्चए । [ इति परिक्रम्य । ]

जूदेण तं कदं मे जं वीहत्थं जणश्श शव्वश्श ।
एणहिं पाअडशीशे णलिन्दमग्गेण विहलिश्म् ॥ १७ ॥ ( आर्ये, कृतो निश्चयः । )

[ द्यूतेन तत्कृतं मम यद्विहस्तं जनस्य सर्वस्य ।
इदानीं प्रकटशीर्षो नरेन्द्रमार्गेण विरहिष्यामि ॥ ]

( नेपथ्ये कलकलः । )

**संवाहकः**—( आकर्ण्य ) अले, किं ण्णेदम् ( आकाशे ) किं भणाध—' एशे क्खु वशन्तशेणआए खुण्टमोडके णाम दुट्ठहत्थी विअलेदि ' त्ति । अहो, अज्जआए गन्धगअं पेक्खिश्शं गदुअ । अह वा किं मम एदिणा । जधाववाशिदं अणुचिट्ठिश्शम् ( अरे, किं न्विदम् । किं भणत—' एष खलु वसन्त-

सेनायाः खुण्टमोडको नाम दुष्टहस्ती विचरति ' इति। अहो, आर्याया गन्धगजं प्रेक्षिष्ये गत्वा। अथवा किं ममैतेन। यथाव्यवसितमनुष्ठास्यामि।) (इति निष्क्रान्तः।)

**कर्णपूरकः**—कहिं कहिं अज्जआ। (कुत्र कुत्रार्या।)

**चेटी**—दुम्मणुस्स, किं ते उव्वेअकारणम्, जं अग्गदो वट्टिदं अज्जअं ण पेक्खसि। (दुर्मनुष्य, किं त उद्वेगकारणम्, यदग्रतोऽवस्थितामार्यां न प्रेक्षसे))

**कर्णपूरकः**—(दृष्ट्वा) अज्जए, वन्दामि। (आर्ये, वन्दे।)

**वसन्तसेना**—कण्णऊरअ, परितुट्ठमुहो लक्खीअसि। ता किं ण्णेदम्। (कर्णपूरक परितुष्टमुखो लक्ष्यसे। तत्किं न्विदम्।)

**कर्णपूरकः**—(सविस्मयम्।) अज्जए, वञ्चिदासि, जाए कण्णऊरअस्स परक्कमो ण दिट्ठो। (आर्ये, वञ्चितासि, ययाद्य कर्णपूरकस्य पराक्रमो न दृष्टः)

**वसन्तसेना**—कण्णऊरअ, किं किम्। (कर्णपूरक, किं किम्।)

**कर्णपूरकः**—सुणादु अज्जआ। जो से अज्जआए खुण्टमोडओ णाम दुट्ठहत्थी, सो आलाणत्थम्भं भञ्जिअ महमेत्थं वावादिअ महन्तं संखोहं करन्तो राअमग्गं ओदिण्णो। तदो एत्थन्तरे उग्घुट्टं जणेण—

'अवणेध वालअजणं तुरिदं आरुहध वुक्खपासादम्।
किं ण हु पेक्खध पुरदो दुट्ठो हत्थी इदो एदि ॥ १८ ॥

अवि अ।

विचलइ णेउरजुअलं छिज्जन्ति अ मेहला मणिक्खइआ।
वलआ अ सुन्दरदरा रअणङ्कुरजालपडिबद्धा ' ॥ १९ ॥

तदो तेण दुट्ठहत्थिणा कलचलणरदणेहिं फुल्लणलिणिं विअ णअरिं उज्जइणिं अवगाहमाणेण, समासादिदो परिव्वाजओ। तच्च परिब्भट्टदण्डकुण्डिआभाअणं सीअरेहिं सिञ्चिअ दन्तन्तरे क्खित्तं पेक्खिअ पुणोवि उग्घुट्टं जणेण—' हा, परिव्वाजओ वावादीअदि ' त्ति। (शृणोत्वार्या। यः स आर्यायाः खुण्टमोडको नाम दुष्टहस्ती, स आलानस्तम्भं भङ्क्त्वा महामात्रं व्यापाद्य महान्तं संक्षोभं कुर्वन्राजमार्गमवतीर्णः। ततोऽत्रान्तरे उद्घुष्टं जनेन—

[' अपनयत बालकजनं त्वरितमारोहत वृक्षप्रासादम्।
किं न खलु प्रेक्षध्वं पुरतो दुष्टो हस्ती इत एति ॥

अपि च।

विचलति नूपुरयुगलं छिद्यन्ते च मेखला मणिखचिताः।
वलयाश्च सुन्दरतरा रत्नाङ्कुरजालप्रतिबद्धाः ॥

ततस्तेन दुष्टहस्तिना करचरणरदनैः फुल्लनलिनीमिव नगरीमुज्जयिनीमवगाहमानेन समासादितः परिव्राजकः । तं च परिभ्रष्टदण्डकुण्डिकाभाजनं शीकरैः सिक्त्वा दन्तान्तरे क्षिप्तं प्रेक्ष्य पुनरप्युद्धुष्टं जनेन—'हा, परिव्राजको व्यापाद्यते' इति । ]

**वसन्तसेना**—( ससंभ्रमम् । ) अहो पमादो, अहो पमादो। (अहो प्रमादः, अहो प्रमादः । )

**कर्णपूरकः**—अलं संभमेण सुणादु दाव अज्जआ। तदो विच्छिण्णविसंठुलसिङ्खलाकलावअं उव्वहन्तं दन्तन्तरपरिग्गहिदं परिव्वाजअं उव्वहन्तं तं पेक्खिअ कण्णऊरएण मए, णाहि णाहि, अज्जआए अण्णपिण्डउट्टेण दासेण, वामचलणेण जूदलेक्खअं उग्घुसिअ उग्घुसिअ तुरिदं आवणादो लोहदण्डं गेण्हिअ आआरिदो सो दुट्ठहत्थी। ( अलं संभ्रमेण । शृणोतु तावदार्या। ततो विच्छिन्नविसंष्ठुलशृङ्खलाकलापमुद्वहन्तं दन्तान्तरपरिगृहीतं परिव्राजकमुद्वहन्तं तं प्रेक्ष्य कर्णपूरकेण मया, नहि नहि, आर्याया अन्नपिण्डपुष्टेन दासेन, वामचरणेन द्यूतलेख्यकं उद्धुष्योद्धुष्य त्वरितमापणाल्लौहदण्डं गृहीत्वाकारितः स दुष्टहस्ती । )

**वसन्तसेना**—तदो तदो । ( ततस्ततः । )

**कर्णपूरकः**—

आहणिऊण सरोसं तं हत्थिं विञ्झसैलसिहराभम् ।
मोआविओ मए सो दन्तन्तरसंठिओ परिव्वाजओ ॥ २० ॥

[ आहत्य सरोषं तं हस्तिनं विन्ध्यशैलशिखराभम् ।
मोचितो मया स दन्तान्तरसंस्थितः परिव्राजकः ॥ ]

**वसन्तसेना**—सुट्ठु दे किदम्। तदो तदो। (सुष्ठु त्वया कृतम् । ततस्ततः ।)

**कर्णपूरकः**—तदो अज्जए, 'साहु रे कण्णऊरअ, साहु' त्ति एत्तिअमेत्तं भणन्ती, विसमभरक्कन्ता विअ णावा, एक्कदो पल्हत्था सअला उज्जइणी आसि । तदो अज्जए, एक्केण सुण्णाइं आहरणट्ठाणाइं परामुसिअ उद्धं पेक्खिअ दीहं णीससिअ अअं पावारओ मम उवरि क्खित्तो । ( तत आर्ये, 'साधु रे कर्णपूरक, साधु' इत्येतावन्मात्रं भणन्ती, विषमभराक्रान्ता इव नौः, एकतः पर्यस्ता सकलोज्जयिन्यासीत् । तत आर्ये, एकेन शून्यान्याभरणस्थानानि परामृष्य ऊर्ध्वं प्रेक्ष्य दीर्घं निःश्वस्यायं प्रावारको ममोपरि क्षिप्तः । )

**वसन्तसेना**—कण्णऊरअ, जाणीहि दाव किं एसो जादीकुसुमवासिदो पावारओ ण वेत्ति । ( कर्णपूरक, जानीहि तावत्किमेष जातीकुसुमवासितः प्रावारको न वेति । )

**कर्णपूरकः**—अज्जए, मदगन्धेण सुट्ठु तं गन्धं ण जाणामि। ( आर्ये मदगन्धेन सुष्ठु तं गन्धं न जानामि। )

**वसन्तसेना**—णमं पि दाव पेक्ख। ( नामापि तावत्प्रेक्षस्व। )

**कर्णपूरकः**—इमं णामं अज्जआ एव्व वाएदु। ( इदं नामार्यैव वाचयतु। ) [ इति प्रावारकमुपनयति। ]

**वसन्तसेना**—अज्जचारुदत्तस्स। ( आर्यचारुदत्तस्य। इति वाचयित्वा सस्पृहं गृहीत्वा प्रावृणोति। )

**चेटी**—कण्णऊरअ, सोहदि अज्जआए पावारओ। ( कर्णपूरक, शोभत आर्यायाः प्रावारकः। )

**कर्णपूरकः**—आ, सोहदि अज्जआए पावारओ। ( आं, शोभत आर्यायाः प्रावारकः। )

**वसन्तसेना**—कण्णऊरअ, इदं दे पारितोसिअम्। ( कर्णपूरक, इदं ते पारितोषिकम्। ) [ इत्याभरणं प्रयच्छति। ]

**कर्णपूरकः**—( शिरसा गृहीत्वा प्रणम्य च। ) संपदं सुट्ठु सोहदि अज्जआए पावारओ। ( सांप्रतं सुष्ठु शोभत आर्यायाः प्रावारकः। )

**वसन्तसेना**—कण्णऊरअ, एदाए वेलाए कहिं अज्जचारुदत्तो। ( कर्णपूरक, एतस्यां वेलायां कुत्रार्यचारुदत्तः। )

**कर्णपूरकः**—एदेण ज्जेव मग्गेण पवुत्तो गन्तुं गेहम्। ( एतेनैव मार्गेण प्रवृत्तो गन्तुं गेहम्। )

**वसन्तसेना**—हञ्जे, उवरिदणं अलिन्दअं आरुहिअ अज्जचारुदत्तं पेक्खेम्ह। [ चेटि, उपरितनमलिन्दकमारुह्यार्यचारुदत्तं पश्यामः। ]

( इति निष्क्रान्ताः सर्वे। )

**इति द्यूतकरसंवाहको नाम द्वितीयोऽङ्कः।**

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तृतीयोऽङ्कः ।

( ततः प्रविशति चेटः । )

**चेटः—**

सुअणे क्खु भिच्चाणुकम्पके शामिए णिद्धणके वि शोहदे ।
पिशुणे उण दव्वगव्विदे दुक्कले क्खु पलिणामदालुणे ॥१॥

अवि अ ।

शश्शपलक्कवलदे ण शक्कि वालिदुं
अण्णपशत्तकलत्ते ण शक्कि वालिदुम् ।
जूदपशत्तमणुश्शे ण शक्कि वालिदुं
जे वि शहाविअदोशे ण शक्कि वालिदुम् ॥२॥

का वि वेला अज्जचारुदत्तश्श गन्धव्वं शुणिदुं गदश्श । अदिक्कमदि अद्धलअणी । अज्ज वि ण आअच्छदि । ता जाव बाहिलदुआलशालाए गदुअ शुविश्शम्।

सुजनः खलु भृत्यानुकम्पकः स्वामी निर्धनकोऽपि शोभते ।
पिशुनः पुनर्द्रव्यगर्वितो दुष्करः खलु परिणामदारुणः ॥

अपि च ।

सस्यलम्पटबलीवर्दो न शक्यो वारयितु-
मन्यप्रसक्तकलत्रं न शक्यं वारयितुम् ।
द्यूतप्रसक्तमनुष्यो न शक्यो वारयितुं
योऽपि स्वाभाविकदोषो न शक्यो वारयितुम् ॥

कापि वेलार्यचारुदत्तस्य गान्धर्वं श्रोतुं गतस्य । अतिक्रामत्यर्धरजनी । अद्यापि नागच्छति । तद्यावद्बहिर्द्वारशालायां गत्वा स्वप्स्यामि । [ इति तथा करोति । ]

(ततः प्रविशति चारुदत्तो विदूषकश्च ।)

**चारुदत्तः—**अहो अहो, साधु साधु, रेभिलेन गीतम् । वीणा हि नामासमुद्रोत्थितं रत्नम् । कुतः ।

उत्कण्ठितस्य हृदयानुगुणा वयस्या
संकेतके चिरयति प्रवरो विनोदः ।
संस्थापना प्रियतमा विरहातुराणां
रक्तस्य रागपरिवृद्धिकरः प्रमोदः ॥ ३ ॥

**विदूषकः—**भो, एहि । गेहं गच्छेम्ह । ( भोः, एहि । गृहं गच्छावः )

**चारुदत्तः—**अहो, सुष्ठु भावरेभिलेन गीतम्।

**विदूषकः**—मम दाव दुवेहिं ज्जेव्व हस्सं जाआदि । इत्थिआए सक्कअं पठन्तीए, मणुस्सेण अ काअलीं गाअन्तेण । इत्थिआ दाव सक्कअं पठन्ती दिण्णणवणस्सा विअ गिट्टी, अहिअं सुसुआअदि । मणुस्सो वि काअलीं गाअन्तो, सुक्खसुमणोदामवेट्टिदो बुड्ढपुरोहिदो विअ मन्तं जवन्तो, दिढं मे ण रोअदि । ( मम तावद्द्वाभ्यामेव हास्यं जायते । स्त्रिया संस्कृतं पठन्त्या, मनुष्येण च काकलीं गायता । स्त्री तावत्संस्कृतं पठन्ती, दत्तनवनास्येव गृष्टिः, अधिकं सूसूशब्दं करोति । मनुष्योऽपि काकलीं गायन्, शुष्कसुमनोदामवेष्टितो वृद्धपुरोहित इव मन्त्रं जपन्, दृढं मे न रोचते ।

**चारुदत्तः**—वयस्य, सुष्ठु खल्वद्य गीतं भावरेभिलेन । न च भवान्परितुष्टः ।

> रक्तं च नाम मधुरं च समं स्फुटं च
> भावान्वितं च ललितं च मनोहरं च ।
> किंवा प्रशस्तवचनैर्बहुभिर्मदुक्तै
> रन्तर्हिता यदि भवेद्वनितेति मन्ये ॥ ४ ॥

अपि च ।

> तं तस्य स्वरसंक्रमं मृदुगिरः श्लिष्टं च तन्त्रीस्वनं ।
> वर्णानामपि मूर्च्छनान्तरगतं तारं विरामे मृदुम् ।
> हेलासंयमितं पुनश्च ललितं रागद्विरुच्चारितं
> यत्सत्यं विरतेऽपि गीतसमये गच्छामि शृण्वन्निव ॥ ५ ॥

**विदूषकः**—भो वअस्स, आवणन्तररच्छाविभाएसु सुहं कुक्कुरा वि सुत्ता । ता गेहं गच्छेम्ह । ( अग्रतोऽवलोक्य ) वअस्स, पेक्ख पेक्ख । एसो वि अन्धआरस्स विअ अवआसं देन्तो अन्तरिक्खपासादादो ओदरदि भवअं चन्दो । ( भो वयस्य, आपणान्तररथ्याविभागेषु सुखं कुक्कुरा अपि सुप्ताः । तद्गृहं गच्छावः । वयस्य, पश्य पश्य । एषोऽप्यन्धकारस्येवावकाशं ददन्तरिक्षप्रासादादवतरति भगवांश्चन्द्रः । )

**चारुदत्तः**—सम्यगाह भवान् ।

> असौ हि दत्त्वा तिमिरावकाशमस्तं व्रजत्युन्नतकोटिरिन्दुः ।
> जलावगाढस्य वनद्विपस्य तीक्ष्णं विषाणाग्रमिवावशिष्टम् ॥ ६ ॥

**विदूषकः**—भो, एदं अम्हाणं गेहम् । वड्ढमाणअ, वड्ढमाणअ, उग्घाटेहि दुआरअम् । ( भोः, इदमस्माकं गेहम् । वर्धमानक, वर्धमानक, उद्घाटय द्वारम् । )

**चेटः**—अज्जमित्तेआह शलशंजोए शुणीअदि । आगदे अज्जचालुदत्ते । ता जाव दुआलअं शे उग्घाटेमि । ( तथा कृत्वा । ) अज्ज, वन्दामि । मित्तेअ, तुमंपि वन्दामि । एत्थ वित्थिण्णे आशणे णिशीदन्तु अज्जा । ( आर्यमैत्रेयस्य स्वरसंयोगः श्रूयते । आगत आर्यचारुदत्तः तद्यावद्द्वारमस्योद्घाटयामि । आर्य, वन्दे । मैत्रेय, त्वामपि वन्दे । अत्र विस्तीर्ण आसने निषीदतमार्यौ ।

[ उभौ नाट्येन प्रविश्योपविशतः । ]

**विदूषकः**—वड्ढमाणअ, रअणिअं सद्दावेहि पादाइं धोइदुम् । ( वर्धमानक, रदनिकामाकारय पादौ धावितुम् । )

**चारुदत्तः**—( सानुकम्पम् । ) अलं सुप्तजनं प्रबोधयितुम् ।

**चेटः**—अज्जमित्तेअ, अहं पाणिअं गेण्हे । तुमं पादाइं धोवेहि । ( आर्य-मैत्रेय, अहं पानीयं गृह्णामि । त्वं पादौ धाव । )

**विदूषकः**—( सक्रोधम् । ) भो वअस्स, एसो दाणिं दासीए पुत्तो भविअ पाणिअं गेण्हेदि । मं उण बम्हणं पादाइं धोवावेदि । ( भो वयस्य, एष इदानीं दास्याः पुत्रो भूत्वा पानीयं गृह्णाति । मां पुनर्ब्राह्मणं पादौ धावयति । )

**चारुदत्तः**—वयस्य, मैत्रेय, त्वमुदकं गृहाण । वर्धमानकः पादौ प्रक्षा-लयतु ।

**चेटः**—अज्जमित्तेअ, देहि उदअम् । ( आर्यमैत्रेय, देह्युदकम् । )

( विदूषकस्तथा करोति । चेटश्चारुदत्तस्य पादौ प्रक्षाल्यापसरति । )

**चारुदत्तः**—दीयतां ब्राह्मणस्य पादोदकम् ।

**विदूषकः**—किं मम पादोदएहिं । भूमीए ज्जेव मए ताडिदगद्दहेण विअ पुणोवि लोट्ठिदव्वम् । ( किं मम पादोदकैः । भूम्यामेव मया ताडितगर्दभेनेव पुनरपि लोठितव्यम् । )

**चेटः**—अज्जमित्तेअ, बम्हणे क्खु तुमम् । ( आर्यमैत्रेय, ब्राह्मणः खलु त्वम् । )

**विदूषकः**—जधा सव्वणागाणं मज्झे डुण्डुहो, तधा सव्वबम्हणाणं मज्झे अहं बम्हणो । (यथा सर्वनागानां मध्ये डुण्डुभः; तथा सर्वब्राह्मणानां मध्येऽहं ब्राह्मणः ।)

**चेटः**—अज्जमित्तेअ, तधा वि धोइश्शम् । ( तथा कृत्वा । ) अज्जमित्तेअ, एदं तं शुवण्णगण्डअं मम दिवा, तुह लत्तिं च । ता गेण्ह । ( आर्यमैत्रेय, तथापि धाविष्यामि । आर्यमैत्रेय, एतत्तत्सुवर्णभाण्डं मम दिवा, तव रात्रौ च । तद्गृहाण ।) [ इति दत्त्वा निष्क्रान्तः । ]

**विदूषकः**—( गृहीत्वा । ) अज्ज वि एदं चिट्ठदि । किं एत्थ उज्जइणीए

चोरो वि णत्थि, जो एदं दासीए पुत्तं णिद्दाचोरं ण अवहरादि । भो वअस्स, अब्भन्तरचतुस्सालअं पवेसआमि णम् । ( अत्राप्येतत्तिष्ठति । किमत्रोज्जयिन्यां चौरोऽपि नास्ति, य एतं दास्याः पुत्रं निद्राचौरं नापहरति । भो वयस्य, अभ्यन्तरचतुःशालकं प्रवेशयाम्येनम् । )

**चारुदत्तः**—

अलं चतुःशालमिमं प्रवेश्य प्रकाशनारीधृत एष यस्मात् ।
तस्मात्स्वयं धारय विप्र तावद्यावन्न तस्याः खलु भोः समर्प्यते ॥७॥

( निद्रां नाटयन्, ' तं तस्य स्वसंक्रमम्—' ( ३।५ ) इति पुनः पठति । )

**विदूषकः**—अवि णिद्दाअदि भवम् । ( अपि निद्राति भवान् । )

**चारुदत्तः**—अथ किम् ।

इयं हि निद्रा नयनावलम्बिनी ललाटदेशादुपसर्पतीव माम् ।
अदृश्यरूपा चपला जरेव या मनुष्यसत्त्वं परिभूय वर्धते ॥ ८ ॥

**विदूषकः**—ता सुवेम्ह । ( तत्स्वपिवः । ) [ नाट्येन स्वपिति । )

[ ततः प्रविशति शर्विलकः । ]

**शर्विलकः**—

कृत्वा शरीरपरिणाहसुखप्रवेशं
शिक्षाबलेन च बलेन च कर्ममार्गम् ।
गच्छामि भूमिपरिसर्पणघृष्टपार्श्वो
निर्मुच्यमान इव जीर्णतनुर्भुजङ्गः ॥ ९ ॥

( नभोऽवलोक्य सहर्षम् । ) अये, कथमस्तमुपगच्छति स भगवान्मृगाङ्कः । तथा हि ।

नृपतिपुरुषशङ्कितप्रचारं परगृहदूषणनिश्चितैकवीरम् ।
वनपटलतमोनिरुद्धतारा रजनिरियं जननीव संवृणोति ॥ १० ॥

वृक्षवाटिकापरिसरे संधिं कृत्वा प्रविष्टोऽस्मि मध्यमकम् । तद्यावदिदानीं चतुःशालकमपि दूषयामि । भोः,

कामं नीचमिदं वदन्तु पुरुषाः स्वप्ने च यद्वर्धते
विश्वस्तेषु च वञ्चनापरिभवश्चौर्यं न शौर्यं तत् ।
स्वाधीना वचनीयतापि हि वरं बद्धो न सेवाञ्जलि-
र्मार्गो ह्येष नरेन्द्रसौप्तिकवधे पूर्वं कृतो द्रौणिना ॥ ११ ॥

तत्कस्मिन्नुद्देशे संधिमुत्पादयामि ।

देशः को नु जलावसेकशिथिलो यस्मिन्न शब्दो भवे-
द्भित्तीनां च न दर्शनान्तरगतः संधिः करालो भवेत् ।
क्षारक्षीणतया च लोष्टककृशं जीर्णं क्व हर्म्यं भवे-
त्कस्मिन्स्त्रीजनदर्शनं च न भवेत्स्यादर्थसिद्धिश्च मे ॥ १२ ॥

( भित्तिं परामृश्य । ) नित्यादित्यदर्शनोदकसेचनेन दूषितेयं भूमिः क्षारक्षीणा मूषिकोत्करश्चेह । हन्त, सिद्धोऽयमर्थः । प्रथममेतत्स्कन्दपुत्राणां सिद्धिलक्षणम् । अत्र कर्मप्रारम्भे कीदृशमिदानीं संधिमुत्पादयामि । इह खलु भगवता कनकशक्तिना चतुर्विधः संध्युपायोदर्शितः । तद्यथा—पक्वेष्टकानामाकर्षणम्, आमेष्टकानां छेदनम्, पिण्डमयानां सेचनम्, काष्ठमयानां पाटनमिति । तदत्र पक्वेष्टक इष्टिकाकर्षणम् । तत्र

पद्मव्याकोशं भास्करं बालचन्द्रं
वापी विस्तीर्णं स्वस्तिकं पूर्णकुम्भम् ।
तत्कस्मिन्देशे दर्शयाम्यात्मशिल्पं
दृष्ट्वा श्वो यं यद्विस्मयं यान्ति पौराः ॥ १३ ॥

तदत्र पक्वेष्टके पूर्णकुम्भ एव शोभते । तमुत्पादयामि ।

अन्यासु भित्तिषु मया निशि पाटितासु
क्षारक्षतासु विषमासु च कल्पनासु ।
दृष्ट्वा प्रभातसमये प्रतिवेशिवर्गो
दोषांश्च मे वदति कर्मणि कौशलं च ॥ १४ ॥

नमो वरदाय कुमारकार्तिकेयाय, नमः कनकशक्तये ब्रह्मण्यदेवाय देवव्रताय, नमो भास्करनन्दिने, नमो योगाचार्याय यस्याहं प्रथमः शिष्यः । तेन च परितुष्टेन योगरोचना मे दत्ता ।

अनया हि समालब्धं न मां द्रक्ष्यन्ति रक्षिणः ।
शस्त्रं च पतितं गात्रे रुजं नोत्पादयिष्यति ॥ १५ ॥

( तथा करोति । ) धिक्कष्टम् । प्रमाणसूत्रं मे विस्मृतम् । ( विचिन्त्य । ) आं, इदं यज्ञोपवीतं प्रमाणसूत्रं भविष्यति । यज्ञोपवीतं हि नाम ब्राह्मणस्य महदुपकरणद्रव्यम्, विशेषतोऽस्मद्विधस्य । कुतः ।

एतेन मापयति भित्तिषु कर्ममार्ग-
मेतेन मोचयति भूषणसंप्रयोगान् ।
उद्घाटको भवति यन्त्रदृढे कपाटे
दष्टस्य कीटभुजगैः परिवेष्टनं च ॥ १६ ॥

मापयित्वा कर्म समारभे । (तथा कृत्वावलोक्य । च ) एकलोष्टावशेषोऽयं संधिः धिक्कष्टम् । अहिना दष्टोऽस्मि । ( यज्ञोपवीतेनाङ्गुलीं बद्ध्वा विषवेगं नाटयति चिकित्सां कृत्वा । ) स्वस्थोऽस्मि । ( पुनः कर्म कृत्वा दृष्ट्वा च । ) अये, ज्वलति प्रदीपः । तथा हि ।

शिखा प्रदीपस्य सुवर्णपिञ्जरा महीतले संधिमुखेन निर्गता ।
विभाति पर्यन्ततमःसमावृता सुवर्णरेखेव कषे निवेशिता ॥१७॥

( पुनः कर्म कृत्वा । ) समाप्तोऽयं संधिः । भवतु । प्रविशामि । अथवा तावत्प्रविशामि । प्रतिपुरुषं निवेशयामि । ( तथा कृत्वा । ) अये, न कश्चित् नमः कार्तिकेयाय । ( प्रविश्य दृष्ट्वा च । ) अये, पुरुषद्वयं सुप्तम् । भवतु आत्मरक्षार्थं द्वारमुद्घाटयामि । कथं जीर्णत्वाद्गृहस्य विरौति कपाटम् । तत् सलिलमन्वेषयामि । क्व न खलु सलिलं भविष्यति । ( इतस्ततो दृष्ट्वा सलि गृहीत्वा क्षिपन्सशङ्कम् । ) मा तावद्भूमौ पतच्छब्दमुत्पादयेत् । भवतु । एवं तावत् ( पृष्ठेन प्रतीक्ष्य कपाटमुद्घाट्य । ) भवतु । एवं तावत् । इदानीं परीक्षे किं लक्ष्य सुप्तम्, उत परमार्थसुप्तमिदं द्वयम् । ( त्रासयित्वा परीक्ष्य च । ) अये, परमा सुप्तेनानेन भवितव्यम् । तथा हि ।

निःश्वासोऽस्य न शङ्कितः सुविशदस्तुल्यान्तरं वर्तते
दृष्टिर्गाढनिमीलिता न विकला नाभ्यन्तरे चञ्चला ।
गात्रं स्रस्तशरीरसंधिशिथिलं शय्याप्रमाणाधिकं
दीपं चापि न मर्षयेदभिमुखं स्याल्लक्ष्यसुप्तं यदि ॥१८॥

( समन्तादवलोक्य । ) अये, कथं मृदङ्गः । अयं दर्दुरः । अयं पणवः । इयम् वीणा । एते वंशाः । अमी पुस्तकाः । कथं नाट्याचार्यस्य गृहमिदम् अथवा भवनप्रत्ययात्प्रविष्टोस्मि । तत्किं परमार्थदरिद्रोऽयम्, उत रा भयाच्चौरभयाद्वा भूमिष्ठं द्रव्यं धारयति । तन्ममापि नाम शर्विलक भूमिष्ठं द्रव्यम् । भवतु । बीजं प्रक्षिपामि । ( तथा कृत्वा ) निक्षिप्तं बीजं क्वचित्स्फारीभवति । अये, परमार्थदरिद्रोऽयम् । भवतु । गच्छामि ।

**विदूषकः**—( उत्स्वप्नायते । ) भो वअस्स, संधी विअ दिज्जदि । चोरं विअ पेक्खामि । ता गेण्हदु भवं एदं सुवण्णभण्डअम् । ( भो वयस्य, संधिरिव दृश्यते । चौरमिव पश्यामि । तद्गृह्णातु भवानिदं सुवर्णभाण्डम् । )

**शर्विलकः**—किं न खल्वयमिह मां प्रविष्टं ज्ञात्वा दरिद्रोऽस्मीत्युपहसति । तत्किं व्यापादयामि, उत लघुत्वादुत्स्वप्नायते । ( दृष्ट्वा । ) अये, जर्जरस्नानशाटीनिबद्धं दीपप्रभयोद्दीपितं सत्यमेवैतदलंकरणभाण्डम् । भवतु । गृह्णामि । अथवा न युक्तं तुल्यावस्थं कुलपुत्रजनं पीडयितुम् । तद्गच्छामि ।

**विदूषकः**—भो वअस्स, साविदो सि गोबम्हणकामाए, जइ एदं सुवण्णभण्डअं ण गेह्णसि । ( भो वयस्य, शापितोऽसि गोब्राह्मणकाम्यया, यद्येतत्सुवर्णभाण्डं न गृह्णासि । )

**शर्विलकः**—अनतिक्रमणीया भगवती गोकाम्या ब्राह्मणकाम्या च । तद्गृह्णामि । अथवा ज्वलति प्रदीपः । अस्ति च मया प्रदीपनिर्वापणार्थमाग्नेयः कीटो धार्यते । तं तावत्प्रवेशयामि । तस्यायं देशकालः । एष मुक्तो मया कीटो यात्वेवास्य दीपस्योपरि मण्डलैर्विचित्रैर्विचरितुम् । एष पक्षद्वयानिलेन निर्वापितो भद्रपीठेन धिक्कृतमन्धकारम् । अथवा मयाप्यस्मद्ब्राह्मणकुलेन धिक्कृतमन्धकारम् । अहं हि चतुर्वेदविदोऽप्रतिग्राहकस्य पुत्रः शर्विलको नाम ब्राह्मणो गणिकामदनिकार्थमकार्यमनुतिष्ठामि । इदानीं करोमि ब्राह्मणस्य प्रणयम् । ( इति जिघृक्षति । )

**विदूषकः**—भो वअस्स, सीदलो दे अग्गहत्थो । ( भो वयस्य, शीतलस्तेऽग्रहस्तः । )

**शर्विलकः**—धिक्प्रमादः । सलिलसंपर्काच्छीतलो मेऽग्रहस्तः । भवतु । कक्षयोर्हस्तं प्रक्षिपामि । ( नाट्येन सव्यहस्तमुष्णीकृत्य गृह्णाति । )

**विदूषकः**—गहिदम् । ( गृहीतम् । )

**शर्विलकः**—अनतिक्रमणीयोऽयं ब्राह्मणप्रणयः । तद्गृहीतम् ।

**विदूषकः**—दाणिं विक्कणिदपण्णो विअ वाणिओ, अहं सुहं सुविस्सम् । ( इदानीं विक्रीतपण्य इव वणिक्, अहं सुखं स्वप्स्यामि । )

**शर्विलकः**—महाब्राह्मण, स्वपिहि वर्षशतम् । कष्टमेवं मदनिकागणिकार्थे ब्राह्मणकुलं तमसि पातितम् । अथवा आत्मा पातितः ।

धिगस्तु खलु दारिद्र्यमनिर्वेदितपौरुषम् ।
यदेतद्गर्हितं कर्म निन्दामि च करोमि च ॥ १९ ॥

तद्यावन्मदनिकाया निष्क्रयणार्थं वसन्तसेनागृहं गच्छामि ।
( परिक्रम्यावलोक्य च । ) अये, पदशब्द इव । मा नाम रक्षिणः । भवतु
स्तम्भीभूत्वा तिष्ठामि । अथवा ममापि नाम शर्विलकस्य रक्षिणः । योऽहं

मार्जारः क्रमणे मृगः प्रसरणे श्येनो ग्रहालुञ्चने
सुप्तासुप्तमनुष्यवीर्यतुलने श्वा सर्पणे पन्नगः ।
माया रूपशरीरवेशरचने वाग्देशभाषान्तरे
दीपो रात्रिषु संकटेषु डुडुमो वाजी स्थले नौर्जले ॥२०॥

अपि च ।

भुजग इव गतौ गिरिः स्थिरत्वे पतगपतेः परिसर्पणे च तुल्यः ।
शश इव भुवनावलोकनेऽहं वृक इव च ग्रहणे बले च सिंहः ॥ २१ ॥

( प्रविश्य )

**रदनिका**—हद्धी हद्धी, बाहिरदुआरसालाए पसुत्तो वड्ढमाणओ । सो
एत्थ ण दीसइ । भोदु । अज्जमित्तेअं सद्दावेमि ( हा धिक् हा धिक्, बहिद्वार
शालायां प्रसुप्तो वर्धमानकः । सोऽप्यत्र न दृश्यते । भवतु । आर्यमैत्रेयमाह्वयामि।
( इति परिक्रामति । )

**शर्विलकः**—( रदनिकां हन्तुमिच्छति । निरूप्य । ) कथं स्त्री । भवतु
गच्छामि । ( इति निष्क्रान्तः । )

**रदनिका**—( गत्वा सत्रासम् । ) हद्धी हद्धी, अम्हाणं गेहे संधिं कप्पि
चोरो णिक्कमति । भोदु । मित्तेअं गदुअ पबोधेमि । ( विदूषकमुपगम्य ।
अज्जमित्तेअ, उट्ठेहि उट्ठेहि । अम्हाणं गेहे संधिं कप्पिअ चोरो णिक्कन्तो
( हा धिक् हा धिक् अस्माकं गृहे संधिं कर्तयित्वा चौरो निष्क्रमति । भवतु । मैत्रे
गत्वा प्रबोधयामि । आर्यमैत्रेय, उत्तिष्ठोत्तिष्ठ । अस्माकं गेहे संधिं कर्तयित्वा चौ
निष्क्रान्तः ।

**विदूषकः**—( उत्थाए । ) आः दासीए धीए । किं भणासि—' चो
कप्पिअ चोरो णिक्कन्तो ' । ( आः दास्याः पुत्रिके, किं भणसि ' चौरं कर्तयि
संधिर्निष्क्रान्तः ' । )

**रदनिका**—हदास, अलं परिहासेण । किं ण पेक्खणि एणम् । ( हता
अलं परिहासेन । किं न प्रेक्षस एनम् । )

**विदूषकः**—आः दासीए धीए, किं भणासि—'दुदिअं विअ दुआरअं उग्घाडिदं' त्ति । भो वअस्स चारुदत्त, उट्ठेहि उट्ठेहि । अम्हाणं गेहे संधिं दइअ चोरो णिक्कन्तो । (आ दास्याः पुत्रिके, किं भणसि—'द्वितीयमिव द्वारमुद्घाटितम्' इति भो वयस्य चारुदत्त, उत्तिष्ठोत्तिष्ठ । अस्माकं गेहे संधिं दत्त्वा चौरो निष्क्रान्तः ।

**चारुदत्तः**—भवतु । भोः, अलं परिहासेन ।

**विदूषकः**—भो, ण परिहासो । पेक्खदु भवम् । (भोः न परिहासः । प्रेक्षतां भवान् ।)

**चारुदत्तः**—कस्मिन्नुद्देशे ।

**विदूषकः**—भो, एसो । (भोः, एषः ।)

**चारुदत्तः**—(विलोक्य ।) अहो दर्शनीयोऽयं संधिः ।

उपरितलनिपातितेष्टकोऽयं
शिरसि तनुर्विपुलश्च मध्यदेशे ।
असदृशजनसंप्रयोगभीरो-
र्हृदयमिव स्फुटितं महागृहस्य ॥ २२ ॥

कथमस्मिन्नपि कर्मणि कुशलता ।

**विदूषकः**—भो वअस्स, अअं संधी दुवेहिं ज्जेव दिण्णो भवे । आदु आगन्तुएण, सिक्खिदुकामेण वा । अण्णधा इध उज्जइणीए को अम्हाणं घरविहवं ण जाणादि । (भो वयस्य, एष संधिर्द्वाभ्यामेव दत्तो भवेत् । अथवागन्तुकेन, शिक्षितुकामेन वा । अन्यथात्रोज्जयिन्यां कोऽस्माकं गृहविभवं न जानाति ।

**चारुदत्तः**—

वैदेश्येन कृतो भवेन्मम गृहे व्यापारमभ्यस्यता
नासौ वेदितवान्धनैर्विरहितं विस्रब्धसुप्तं जनम् ।
दृष्ट्वा प्राङ्महतीं निवासरचनामस्माकमाशान्वितः
संधिच्छेदनखिन्न एव सुचिरं पश्चान्निराशो गतः ॥ २३ ॥

ततः सुहृद्भ्यः किमसौ कथयिष्यति तपस्वी—'सार्थवाहसुतस्य गृहं प्रविश्य न किंचिन्मया समासादितम्' इति ।

**विदूषकः**—भो, कधं तं ज्जेव चोरहदअं अणुसोचासि । तेण चिन्तिदं

महन्तं एदं गेहम्। इदो रअणभण्डअं सुवण्णभण्डअं वा णिक्कामिस्सम्। (स्मृत्वा सविषादमात्मगतम्।) कहिं तं सुवण्णभण्डअम्।(पुनरनुस्मृत्य प्रकाशम्।) भो वअस्स, तुमं सव्वकालं भणासि—'मुक्खो मित्तेअओ, अपण्डिदो मित्तेअओ' त्ति। सुट्ठु मए किदं तं सुवण्णभण्डअं भवदो हत्थे समप्पअन्तेण। अण्णधा दासीए पुत्तेण अवहिदं भवे। (भोः, कथं तमेव चौरहतकमनुशोचसि। तेन चिन्तितं महदेतद्गृहम्। इतो रत्नभाण्डं सुवर्णभाण्डं वा निष्कामयिष्यामि। कुत्र तत्सुवर्णभाण्डम्। भो वयस्य, त्वं सर्वकालं भणसि—'मूर्खो मैत्रेयः, अपण्डितो मैत्रेयः' इति। सुष्ठु मया कृतं तत्सुवर्णभाण्डं भवतो हस्ते समर्पयता। अन्यथा दास्याः पुत्रेणापहृतं भवेत्।)

**चारुदत्तः**—अलं परिहासेन।

**विदूषकः**—भो, जह णाम अहं मुक्खो ता किं परिहासस्स वि देशआलं ण जाणामि। (भोः, यथा नामाहं मूर्खस्तत्किं परिहासस्यापि देशकालं न जानामि।)

**चारुदत्तः**—कस्यां वेलायाम्।

**विदूषकः**—भो, जदा तुमं मए भणिदो सि—'शिदलो दे अग्गहत्थो'। (भोः, यदा त्वं मया भणितोऽसि—'शीतलस्तेऽग्रहस्तः'।)

**चारुदत्तः**—कदाचिदेवमपि स्यात्। (सर्वतो निरूप्य सहर्षम्।) वयस्य, दिष्ट्या ते प्रियं निवेदयामि।

**विदूषकः**—किं ण अवहिदम्। (किं नापहृतम्।)

**चारुदत्तः**—हृतम्।

**विदूषकः**—तधा वि किं पिअम्। (तथापि किं प्रियम्।)

**चारुदत्तः**—यदसौ कृतार्थो गतः।

**विदूषकः**—णासो क्खु सो। (न्यासः खलु सः।)

**चारुदत्तः**—कथं न्यासः। (मोहमुपगतः।)

**विदूषकः**—समस्ससदु भवम्। जइ णासो चोरेण अवहिदो तुमं किं मोहं उगवदो। (समाश्वसितु भवान्। यदि न्यासश्चौरेणापहृतस्त्वं किं मोहमुपगतः।)

**चारुदत्तः**—(समाश्वस्य।) वयस्य,

> कः श्रद्धास्यति भूतार्थं सर्वो मां तूलयिष्यति।
> शङ्कनीया हि लोकेऽस्मिन्निष्प्रतापा दरिद्रता॥ २४॥

भोः, कष्टम् ।

यदि तावत्कृतान्तेन प्रणयोऽर्थेषु मे कृतः ।
किमिदानीं नृशंसेन चारित्रमपि दूषितम् ॥ २५ ॥

**विदूषकः**—अहं क्खु अवलविस्सम्—'केण दिण्णम्, केण गहिदम्, को वा सक्खि' त्ति । ( अहं खल्वपलपिष्यामि—'केन दत्तम्, केन गृहीतम्, को वा साक्षी' इति । )

**चारुदत्तः**—अहमिदानीमनृतमभिधास्ये ।

भैक्ष्येणाप्यर्जयिष्यामि पुनर्न्यासप्रतिक्रियाम् ।
अनृतं नाभिधास्यामि चारित्रभ्रंशकारणम् ॥ २६ ॥

**रदनिका**—ता जाव अज्जाधूदाए गदुअ णिवेदेमि । ( तद्यावदार्याधूतायै गत्वा निवेदयामि । ) [ इति निष्क्रान्ता ]

[ प्रविशति चेट्या सह चारुदत्तवधूः । ]

**वधूः**—( ससंभ्रमम् ) अइ, सच्चं अवरिक्खदसरीरो अज्जउत्तो अज्जमित्तेएण सह । ( अयि, सत्यमपरिक्षतशरीर आर्यपुत्र आर्यमैत्रेयेण सह । )

**चेटी**—भट्टिणि, सच्चम् । किं तु जो सो वेस्साजणकेरको अलंकारओ सो अवहिदो । ( भर्त्रि, सत्यम् । किं तु यः स वेश्याजनस्यालंकारः सोऽपहृतः । )

( वधूर्मोहं नाटयति । )

**चेटी**—समस्ससदु अज्जाधूदा । ( समाश्वसित्वार्या धूता । )

**वधूः**—( समाश्वस्य । ) हञ्जे किं भणासि—'अवरिक्खदसरीरो अज्जउत्तो' त्ति । वरं दाणिं सो सरीरेण परिक्खदो, ण उण चारित्तेण । संपदं उज्जइणीए जणो एव्वं मन्तइस्सदि—'दलिद्ददाए अज्जउत्तेण ज्जेव ईदिसं अकज्जं अणुचिट्ठिदम्' त्ति । ( ऊर्ध्वमवलोक्य निःश्वस्य च । ) भअवं कअन्त, पोक्खरवत्तपडिदजलबिन्दुचञ्चलेहिं कीलसि दलिद्दपुरिसभाअधेएहिं । इअं च मे एक्का मादुघरलद्धा रअणावली चिट्ठदि । एदं पि अदिसोण्डीरदाए अज्जउत्तो ण गेण्हिस्सदि । हञ्जे, अज्जमित्तेअं दाव सद्दावेहि । ( चेटि, किं भणसि—'अपरिक्षतशरीर आर्यपुत्रः' इति । वरमिदानीं स शरीरेण परिक्षतः, न पुनश्चारित्रेण । सांप्रतमुज्जयिन्यां जन एवं मन्त्रयिष्यति—'दरिद्रतयार्यपुत्रेणैवेदृशमकार्यमनुष्ठितम्' इति । भगवन्कृतान्त, पुष्करपत्रपतितजलबिन्दुचञ्चलैः क्रीडसि दरिद्रपुरुषभागधेयैः । इयं च म एका मातृगृहलब्धा रत्नावली तिष्ठति । एतामप्यतिशौण्डीरतयार्यपुत्रो न ग्रहीष्यति । चेटि, आर्यमैत्रेयं तावदाह्वय । )

**चेटी**—जं अज्जाधूदा आणवेदि। ( विदूषकमुपगम्य। ) अज्जमित्तेअ, धूदा दे सद्दावेदि। ( यदार्याधूताज्ञापयति। आर्यमैत्रेय, धूता त्वामाह्वयति। )

**विदूषकः**—कहिं सा। ( कुत्र सा। )

**चेटी**—एसा चिट्ठदि। उवसप्प। ( एषा तिष्ठति। उपसर्प। )

**विदूषकः**—( उपसृत्य। ) सोत्थि भोदिए। ( स्वस्ति भवत्याः। )

**वधूः**—अज्ज, वन्दामि। अज्ज, पौरत्थिमामुहो होहि। ( आर्य, वन्दे। आर्य, पुरस्तान्मुखो भव। )

**विदूषकः**—एसो भोदि, पौरत्थिमामुहो संवुत्तो म्हि। ( एष भवति, पुरस्तान्मुखः संवृत्तोऽस्मि। )

**वधूः**—अज्ज, पडिच्छ इमम्। ( आर्य, प्रतीच्छेमाम्। )

**विदूषकः**—किं ण्णेदम्। ( किं न्विदम्। )

**वधूः**—अहं क्खु रअणसट्ठिं उववसिदा आसि। तहिं जधाविहवाणुसारेण बम्हणो पडिग्गाहिदव्वो। सो अ ण पडिग्गाहिदो, ता तस्स किदे पडिच्छ इमं रअणमलिअम्। ( अहं खलु रत्नषष्ठीमुपोषितासम्। तत्र यथाविभवानुसारेण ब्राह्मणः प्रतिग्राहितव्यः। स च न प्रतिग्राहितः, तत्तस्य कृते प्रतीच्छेमां रत्नमालिकाम्। )

**विदूषकः**—( गृहीत्वा। ) सोत्थि। गमिस्सम्। पिअवअस्सस्स णिवेदेमि। ( स्वस्ति। गमिष्यामि। प्रियवयस्यस्य निवेदयामि। )

**वधूः**—अज्जमित्तेअ, मा क्खु मं लज्जावेहि। ( आर्यमैत्रेय, मा खलु मां लज्जितां कुरु। ) ( इति निष्क्रान्ता। )

**विदूषकः**—( सविस्मयम्। ) अहो, से महाणुभावदा। ( अहो, अस्या महानुभावता। )

**चारुदत्तः**—अये चिरयाति मैत्रेयः। मा नाम वैक्लव्यादकार्यं कुर्यात्। मैत्रेय, मैत्रेय।

**विदूषकः**—( उपसृत्य ) एसो म्हि। गेण्ह एदम्। ( एषोऽस्मि। गृह्यतामेताम्। ) [ रत्नावलीं दर्शयति। ]

**चारुदत्तः**—किमेतत्।

**विदूषकः**—भो, जं दे सरिसदारसंगहस्स फलम्। ( भोः, यत्ते सदृशदारसंग्रहस्य फलम्। )

**चारुदत्तः**—कथम्। ब्राह्मणी मामनुकम्पते। कष्टम्। इदानीमस्मि दरिद्रः।

आत्मभाग्यक्षतद्रव्यः स्त्रीद्रव्येणानुकम्पितः ।
अर्थतः पुरुषो नारी या नारी सार्थतः पुमान् ॥ २७ ॥

अथवा । नाहं दरिद्रः । यस्य मम ।

विभवानुगता भार्या सुखदुःखसुहृद्भवान् ।
सत्यं च न परिभ्रष्टं यद्दरिद्रेषु दुर्लभम् ॥ २८ ॥

मैत्रेय, गच्छ रत्नावलीमादाय वसन्तसेनायाः सकाशम् । वक्तव्या च सा मद्वचनात्—'यत्खल्वस्माभिः सुवर्णभाण्डमात्मीयमिति कृत्वा विश्रम्भाद्यूते हारितम् । तस्य कृते गृह्यतामियं रत्नावली' इति ।

**विदूषकः**—मा दाव अक्खाइदस्स अभुत्तस्स अप्पमुल्लस्स चोरेहिं अवहिदस्स कारणादो चतुःसमुद्दसारभूदा रअणावली दीअदि । (मा तावदखादितस्याभुक्तस्याल्पमूल्यस्य चौरैरपहृतस्य कारणाच्चतुःसमुद्रसारभूता रत्नावली दीयते ।)

**चारुदत्तः**—वयस्य, मा मैवम् ।

यं समालम्ब्य विश्वासं न्यासोऽस्मासु तया कृतः ।
तस्यैतन्महतो मूल्यं प्रत्ययस्यैव दीयते ॥ २९ ॥

तद्वयस्य, अस्मच्छरीरस्पृष्टिकया शापितोऽसि, नैनामग्राहयित्वात्रागन्तव्यम् । वर्धमानक,

एताभिरिष्टिकाभिः संधिः क्रियतां सुसंहतः शीघ्रम् ।
परिवादबहलदोषान्न यस्य रक्षां परिहरामि ॥ ३० ॥

वयस्य मैत्रेय, भवताप्यकृपणशौण्डीर्यमभिधातव्यम् ।

**विदूषकः**—भो, दलिद्दो किं आकिविणं मन्तेदि । (भोः, दरिद्रः किमकृपणं मन्त्रयति ।)

**चारुदत्तः**—अदरिद्रोऽस्मि सखे, यस्य मम । ('विभवानुगता भार्या' (३।२८) इत्यादि पुनः पठति ।) तद्गच्छतु भवान् । अहमपि कृतशौचः संध्यामुपासे । (इति निष्क्रान्ताः सर्वे ।)

**इति संधिच्छेदोनाम तृतीयोऽङ्कः ।**

चतुर्थोऽङ्कः ।

( ततः प्रविशति चेटी । )

**चेटी**—आणत्तम्हि अत्ताए अज्जआए सआसं गन्तुम् । एसा अज्जआ चित्तफलआणिसण्णादिट्ठी मदणिआए सह किंपि मन्तअन्ती चिट्ठदि । ता जाव उवसप्पामि । ( आज्ञप्तास्मि मात्रार्यायाः सकाशं गन्तुम् । एषार्या चित्रफलक-निषण्णदृष्टिर्मदनिकया सह किमपि मन्त्रयन्ती तिष्ठति । तद्यावदुपसर्पामि । ) [ इति परिक्रामति । ]

( ततः प्रविशति यथानिर्दिष्टा वसन्तसेना मदनिका च । )

**वसन्तसेना**—हञ्जे मदणिए, अवि सुसदिसी इअं चित्ताकिदी अज्ज-चारुदत्तस्य । ( चेटि मदनिके, अपि सुसदृशीयं चित्राकृतिरार्यचारुदत्तस्य । )

**मदनिका**—सुसदिसी । ( सुसदृशी । )

**वसन्तसेना**—कधं तुमं जाणासि । ( कथं त्वं जानासि । )

**मदनिका**—जेण अज्जआए सुसिणिद्धा दिट्ठी अणुलग्गा । ( येनार्यायाः सुस्निग्धा दृष्टिरनुलग्ना । )

**वसन्तसेना**—हञ्जे, किं वेसवासदाक्खिण्णेण मदणिए, एव्वं भणासि । ( चेटि, किं वेशवासदाक्षिण्येन मदनिके, एवं भणसि । )

**मदनिका**—अज्जए, किं जो ज्जेव जणो वेसे पडिवसदि, सो ज्जेव अलीअदक्खिणो भोदि । ( आर्ये, किं य एव जनो वेशे प्रतिवसति, स एवालीक-दक्षिणो भवति । )

**वसन्तसेना**—हञ्जे, णाणापुरिससङ्गेण वेस्साजणो अलीअदक्खिणो भोदि । ( चेटि, नानापुरुषसङ्गेन वेश्याजनोऽलीकदक्षिणो भवति । )

**मदनिका**—जदो दाव अज्जआए दिट्ठी इध अभिरमदि हिअअं च, तस्स कारणं किं पुच्छीअदि । ( यतस्तावदार्याया दृष्टिरिहाभिरमते हृदयं च, तस्य कारणं किं पृच्छ्यते । )

**वसन्तसेना**—हञ्जे, सहीजणादो उवहसणीअदां रक्खामि । ( चेटि, सखीजनादुपहसनीयतां रक्षामि । )

**मदनिका**—अज्जए, एव्वं णेदम् । सहीजणचित्ताणुवत्ती अबलाअणो भोदि । ( आर्ये, एवं नेदम् । सखीजनचित्तानुवर्त्यबलाजनो भवति । )

**प्रथमा चेटी**—( उपसृत्य । ) अज्जए, अत्ता आणवेदि—' गहिदा-वगुण्ठणं पक्खदुआरए सज्जं पवहणम् । ता गच्छ ' त्ति । ( आर्ये, माताज्ञा-पयति—' गृहीतावगुण्ठनं पक्षद्वारे सज्जं प्रवहणम् । तद्गच्छ ' इति । )

Carriage

**वसन्तसेना**—हञ्जे, किं अज्जचारुदत्तो मं णइस्सदि । ( चेटि, किमार्यचारुदत्तो मां नेष्यति । )

**चेटी**—अज्जए, जेण पवहणेण सह सुवण्णदससाहस्सिओ अलंकारओ अणुप्पेसिदो । ( आर्ये, येन प्रवहणेन सह सुवर्णदशसाहस्रिकोऽलंकारोऽनुप्रेषितः ।

**वसन्तसेना**—को उण सो । ( कः पुनः सः । )

**चेटी**—एसो ज्जेव राअस्सालो संठाणओ । ( एष एव राजश्यालः संस्थानकः । )

**वसन्तसेना**—( सक्रोधम् । ) अवेहि । मा पुणो एव्वं भणिस्ससि । ( अपेहि । मां पुनरेवं भणिष्यसि । )

**चेटी**—पसीददु पसीददु अज्जआ । संदेसेण न्हि पेसिदा । ( प्रसीदतु प्रसीदत्वार्या । संदेशेनास्मि प्रेषिता । )

**वसन्तसेना**—अहं संदेसस्स ज्जेव कुप्पामि । ( अहं संदेशस्यैव कुप्यामि । )

**चेटी**—ता किंति अत्तं विण्णविस्सम् । (तत्किमिति मातरं विज्ञापयिष्यामि ।)

**वसन्तसेना**—एव्वं विण्णाविदव्वा—' जइ मं जीअन्तीं इच्छसि, ता एव्वं ण पुणो अहं अत्ताए आण्णाविदव्वा '। ( एवं विज्ञापयितव्या—' यदि मां जीवन्तीमिच्छसि, तदैवं न पुनरहं मात्राज्ञापयितव्या ' । )

**चेटी**—जधा दे रोअदि । ( यथा ते रोचते । ) [ इति निष्क्रान्ता । ]

( प्रविश्य । )

**शर्विलकः**—

दत्त्वा निशाया वचनीयदोषं निद्रां च जित्वा नृपतेश्च रक्ष्यान् ।
स एष सूर्योदयमन्दरश्मिः क्षपाक्षयाच्चन्द्र इवास्मि जातः ॥ १ ॥

अपि च ।

यः कश्चित्त्वरितगतिर्निरीक्षते मां
संभ्रान्तं द्रुतमुपसर्पति स्थितं वा ।
तं सर्वं तुलयति दूषितोऽन्तरात्मा
स्वैर्दोषैर्भवति हि शङ्कितो मनुष्यः ॥ २ ॥

मया खलु मदनिकायाः कृते साहसमनुष्ठितम् ।

परिजनकथासक्तः कश्चिन्नरः समुपेक्षितः
क्वचिदपि गृहं नारीनाथं निरीक्ष्य विवर्जितम् ।

नरपतिबले पार्श्वायाते स्थितं गृहदारुव-
द्व्यवसितशतैरेवंप्रायैर्निशा दिवसीकृता ॥ ३ ॥

( इति परिक्रामति । )

**वसन्तसेना**—हञ्जे, इमं दाव चित्तफलअं मम सअणीए ठाविअ ताल-वेण्टअं गेण्हिअ लहु आअच्छ । ( चेटि, इमं तावच्चित्रफलकं मम शयनीये स्थाप-यित्वा तालवृन्तं गृहीत्वा लघ्वागच्छ । )

**मदनिका**—जं अज्जआ आणवेदि । ( यदार्याज्ञापयति । ) [ इति फलकं गृहीत्वा निष्क्रान्ता । ]

**शर्विलकः**—इदं वसन्तसेनाया गृहम् । तद्यावत्प्रविशामि । ( प्रविश्य । ) क नु मया मदनिका द्रष्टव्या ।

( ततः प्रविशति तालवृन्तहस्ता मदनिका । )

**शर्विलकः**—( दृष्ट्वा । ) अये, इयं मदनिका ।

मदनमपि गुणैर्विशेषयन्ती रतिरिव मूर्तिमती विभाति येयम् ।
मम हृदयमनङ्गवह्नितप्तं भृशमिव चन्दनशीतलं करोति ॥ ४ ॥

मदनिके ।

**मदनिका**—( दृष्ट्वा । ) अम्मो, कधं सव्विलओ । सव्विलअ, साअदं दे । काहिं तुमम् । ( आश्चर्यम्, कथं शर्विलकः । शर्विलक, स्वागतं ते । कुत्र त्वम् । )

**शर्विलकः**—कथयिष्यामि ।

( इति सानुरागमन्योन्यं पश्यतः । )

**वसन्तसेना**—चिरअदि मदणिआ । ता काहिं णु क्खु सा । ( गवाक्षकेन दृष्ट्वा । ) कथम् । एसा केनावि पुरिसकेण सह मन्तअन्ती चिट्ठदि । जधा अदिसिणिद्धाए णिच्चलदिट्ठीए आपिबन्ती विअ एदं णिज्झाअदि, तधा तक्केमि, एसो सो जणो एदं इच्छदि अभुजिस्सं कादुम् । ता रमदु रमदु । मा कस्सावि पीदिच्छेदो भोदु । ण क्खु सद्दाविस्सम् । ( चिरयति मदनिका । तत्कुत्र नु खलु सा । कथम् । एषा केनापि पुरुषकेण सह मन्त्रयन्ती तिष्ठति । यथातिस्निग्धया निश्चलदृष्ट्या पिबन्तीवैतं निध्यायति, तथा तर्कयामि, एष स जन एनामिच्छत्यभुजिष्यां कर्तुम् । तद्रमतां रमताम् । मा कस्यापि प्रीतिच्छेदो भवतु । न खल्वाकारयिष्यामि । )

**मदनिका**—सव्विलअ, कधेहि । ( शर्विलक, कथय । )

( शर्विलकः सशङ्कं दिशोऽवलोकयति । )

**मदनिका**—सव्विलअ, किं ण्णेदम् । ससङ्को विअ लक्खीअसि । ( शर्विलक, किं न्विदम् । सशङ्क इव लक्ष्यसे । )

**शर्विलकः**—वक्ष्ये त्वां किंचिद्रहस्यम् । तद्विविक्तमिदम् ।

**मदनिका**—अध इं । ( अथ किम् । )

**वसन्तसेना**—कधं परमरहस्सम् । ता ण सुणिस्सम् । ( कथं परम-रहस्यम् । तन्न श्रोष्यामि । )

**शर्विलकः**—मदनिके, किं वसन्तसेना मोक्ष्यति त्वां निष्क्रयेण ।

**वसन्तसेना**—कधं मम संबन्धिणी कथा । ता सुणिस्सं इमिणा गवक्खेण ओवारिदसरीरा । ( कथं मम संबन्धिनी कथा । तच्छ्रोष्याम्यनेन गवाक्षेणापवारितशरीरा । )

**मदनिका**—सव्विलअ, भणिदा मए अज्जआ । तदो भणादि—'जइ मम छन्दो तदा विणा अत्थं सव्वं परिजणं अभुजिस्सं करइस्सम्' । अध सव्विलअ, कुदो दे एत्तिओ विहवो, जेण मं अज्जआसआसादो मोआइस्ससि । ( शर्विलक, भणिता मयार्या । तदा भणति—' यदि मम छन्दस्तदा विनार्थं सर्वं परिजनमभुजिष्यं करिष्यामि । अथ शर्विलक, कुतस्त एतावान्विभवः, येन मामार्यासकाशान्मोचयिष्यसि । )

**शर्विलकः**—

दारिद्र्येणाभिभूतेन त्वत्स्नेहानुगतेन च ।
अद्य रात्रौ मया भीरु त्वदर्थे साहसं कृतम् ॥ ५ ॥

**वसन्तसेना**—पसण्णा से आकिदी, साहसकम्मदाए उण उव्वेअणीआ । ( प्रसन्नास्याकृतिः, साहसकर्मतया पुनरुद्वेजनीया । )

**मदनिका**—साव्विलअ, इत्थीकल्लवत्तस्स कारणेण उहअं पि संसए विणिक्खित्तम् । ( शर्विलक, स्त्रीकल्यवर्तस्य कारणेनोभयमपि संशये विनिक्षिप्तम् । )

**शर्विलकः**—किं किम् ।

**मदनिका**—सरीरं चारित्तं च । ( शरीरं चारित्रं च । )

**शर्विलकः**—अपण्डिते, साहसे श्रीः प्रतिवसति ।

**मदनिका**—सव्विलअ, अखण्डिदचारित्तो सि । ता ण खु ते मम कारणादो साहसं करन्तेण अच्चन्तविरुद्धं आचरिदम् । ( शर्विलक, अखण्डितचारित्रोऽसि । तन्न खलु त्वया मम कारणात्साहसं कुर्वतात्यन्तविरुद्धमाचरितम् । )

**शर्विलकः**—

नो मुष्णाम्यबलां विभूषणवतीं फुल्लामिवाहं लतां
विप्रस्वं न हरामि काञ्चनमथो यज्ञार्थमभ्युद्धृतम् ।

धात्र्युत्सङ्गगतं हरामि न तथा बालं धनार्थी क्वचि-
त्कार्याकार्यविचारिणी मम मतिश्चौर्येऽपि नित्यं स्थिता ॥६॥

तद्विज्ञाप्यतां वसन्तसेना—

'अयं तव शरीरस्य प्रमाणादिव निर्मितः ।
अप्रकाशो ह्यलंकारो मत्स्नेहाद्धार्यतामिति' ॥ ७ ॥

**मदनिका**—सव्विलअ, अप्पकाशो अलंकारओ। अअं च जणो त्ति दुवेवि ण जुज्जदि। ता उवणेहि दाव। पेक्खामि एदं अलंकारअम् (शर्विलक, अप्रकाशोऽलंकारः। अयं च जन इति द्वयमपि न युज्यते। तदुपनय तावत्। पश्याम्येतमलंकारम्।)

**शर्विलकः**—इदमलंकरणम्। (इति साशङ्कं समर्पयति।)

**मदनिका**—(निरूप्य।) दिट्ठपुरुव्वो विअ अअं अलंकारओ। ता भणेहि कुदो दे एसो। (दृष्टपूर्व इवायमलंकारः। तद्भण कुतस्त एषः।)

**शर्विलकः**—मदनिके, किं तवानेन। गृह्यताम्।

**मदनिका**—(सरोषम्।) जइ मे पच्चअं ण गच्छसि, ता किंणिमित्तं मं णिक्किणसि। (यदि मे प्रत्ययं न गच्छसि, तत्किंनिमित्तं मां निष्क्रीणासि।)

**शर्विलकः**—अयि, प्रभाते मया श्रुतं श्रेष्ठिचत्वरे, यथा—'सार्थवाहस्य चारुदत्तस्य' इति।

(वसन्तसेना मदनिका च मूर्च्छां नाटयतः।)

**शर्विलकः**—मदनिके, समाश्वसिहि। किमिदानीं त्वं

विषादस्रस्तसर्वाङ्गी संभ्रमभ्रान्तलोचना।
नीयमानाभुजिष्यात्वं कम्पसे नानुकम्पसे ॥ ८ ॥

**मदनिका**—(समाश्वस्य।) साहसिअ, ण क्खु तुए मम कारणादो इदं अकज्जं करन्तेण तस्सिं गेहे कोवि वावादिदो परिक्खदो वा। (साहसिक, न खलु त्वया मम कारणादिदमकार्यं कुर्वता तस्मिन्गेहे कोऽपि व्यापादितः परिक्षतो वा।)

**शर्विलकः**—मदनिके, भीते सुप्ते न शर्विलकः प्रहरति। तन्मया न कश्चिद्व्यापादितो नापि परिक्षतः।

**मदनिका**—सच्चम्। (सत्यम्।)

**वसन्तसेना**—(संज्ञां लब्ध्वा।) अम्महे, प ुवजीविद म्हि। (आश्चर्यम् प्रत्युपजीवितास्मि।)

**मदनिका**—पिअम् । ( प्रियम् । )

**शर्विलकः**—( सेर्ष्यम् । ) मदनिके, किं नाम प्रियमिति ।

त्वत्स्नेहबद्धहृदयो हि करोम्यकार्यं
सद्वृत्तपूर्वपुरुषेऽपि कुले प्रसूतः ।
रक्षामि मन्मथविपन्नगुणोऽपि मानं
मित्रं च मां व्यपदिशस्यपरं च यासि ॥ ९ ॥

( साकूतम् । )

इह सर्वस्वफलिनः कुलपुत्रमहाद्रुमाः ।
निष्फलत्वमलं यान्ति वेश्याविहगभक्षिताः ॥ १० ॥
अयं च सुरतज्वालः कामाग्निः प्रणयेन्धनः ।
नराणां यत्र हूयन्ते यौवनानि धनानि च ॥ ११ ॥

**वसन्तसेना**—( सस्मितम् । ) अहो, से अत्थाणे आवेओ । ( अहो, अस्यास्थान आवेगः । )

**शर्विलकः**—सर्वथा

अपण्डितास्ते पुरुषा मता मे ये स्त्रीषु च श्रीषु च विश्वसन्ति ।
श्रियो हि कुर्वन्ति तथैव नार्यो भुजङ्गकन्यापरिसर्पणानि ॥ १२ ॥
स्त्रीषु न रागः कार्यो रक्तं पुरुषं स्त्रियः परिभवन्ति ।
रक्तैव हि रन्तव्या विरक्तभावा तु हातव्या ॥ १३ ॥

सुष्ठु खल्विदमुच्यते—

एता हसन्ति च रुदन्ति च वित्तहेतो-
र्विश्वासयन्ति पुरुषं न तु विश्वसन्ति ।
तस्मान्नरेण कुलशीलसमन्वितेन
वेश्याः श्मशानसुमना इव वर्जनीयाः ॥ १४ ॥

अपि च ।

समुद्रवीचीव चलस्वभावाः संध्याभ्रलेखेव मुहूर्तरागाः ।
स्त्रियो हृतार्थाः पुरुषं निरर्थं निष्पीडितालक्तकवत्त्यजन्ति ॥ १५ ॥

स्त्रियो नाम चपलाः—

अन्यं मनुष्यं हृदयेन कृत्वा अन्यं ततो दृष्टिभिराह्वयन्ति ।
अन्यत्र मुञ्चन्ति मदप्रसेकमन्यं शरीरेण च कामयन्ते ॥ १६ ॥

सूक्तं खलु कस्यापि—

न पर्वताग्रे नलिनी प्ररोहति न गर्दभा वाजिधुरं वहन्ति ।
यवाः प्रकीर्णा न भवन्ति शालयो न वेशजाताः शुचयस्तथाङ्गनाः॥१७॥

आः दुरात्मन् चारुदत्तहतक, अयं न भवसि। ( इति कतिचित्पदानि गच्छति।)

**मदनिका**—( अञ्चले गृहीत्वा । ) अइ असंबद्धभासअ, असंभावणीए कुप्पसि । ( अयि असंबद्धभाषक, असंभावनीये कुप्यसि । )

**शर्विलकः**—कथमसंभावनीयं नाम ।

**मदनिका**—एसो क्खु अलंकारओ अज्जआकेरओ । ( एष खल्वलंकार आर्यासंबन्धी । )

**शर्विलकः**—ततः किम् ।

**मदनिका**—स च तस्स अज्जस्स हत्थे विणिक्खित्तो । ( स च तस्यार्यस्य हस्ते विनिक्षिप्तः । )

**शर्विलकः**—किमर्थम् ।

**मदनिका**—( कर्णे ) एव्वं विअ । ( एवमिव )

**शर्विलकः**—( सवैलक्ष्यम् । ) भोः, कष्टम् ।

छायार्थं ग्रीष्मसंतप्तो यामेवाहं समाश्रितः ।
अजानता मया सैव पत्रैः शाखा वियोजिता ॥१८॥

**वसन्तसेना**—कधं एसो वि संतप्पदि ज्जेव । ता अजाणन्तेण एदिणा एव्वं अणुचिट्ठिदम् । ( कथमेषोऽपि संतप्यत एव । तदजानतैतेनैवमनुष्ठितम् । )

**शर्विलकः**—मदनिके, किमिदानीं युक्तम् ।

**मदनिका**—इत्थं तुमं ज्जेव पण्डिओ । ( अत्र त्वमेव पण्डितः । )

**शर्विलकः**—नैवम् । पश्य ।

स्त्रियो हि नाम खल्वेता निसर्गादेव पण्डिताः ।
पुरुषाणां तु पाण्डित्यं शास्त्रैरेवोपदिश्यते ॥ १९ ॥

**मदनिका**—सव्विलअ, जइ मम वअणं सुणीअदि, ता तस्स ज्जेव महाणुभावस्स पडिणिज्जादेहि । ( शर्विलक, यदि मम वचनं श्रूयते, तदा तस्यैव महानुभावस्य प्रतिनिर्यातय । )

**शर्विलकः**—मदनिके, यद्यसौ राजकुले मां कथयति ।

**मदनिका**—ण चन्दादो आदवो होदि । ( न चन्द्रादातपो भवति । )

**वसन्तसेना**—साहु मदणिए, साहु । ( साधु मदनिके साधु । )

**शर्विलकः**—मदनिके,

न खलु मम विषादः साहसेऽस्मिन्भयं वा
कथयसि हि किमर्थं तस्य साधोर्गुणांस्त्वम् ।
जनयति मम वेदं कुत्सितं कर्म लज्जां
नृपतिरिह शठानां मादृशां किं नु कुर्यात् ॥ २० ॥

तथापि नीतिविरुद्धमेतत् । अन्य उपायश्चिन्त्यताम् ।

**मदनिका**—सो अअं अवरो उवाओ । ( सोऽयमपर उपायः । )

**वसन्तसेना**—को क्खु अवरो उवाओ हुविस्सदि । ( कः खल्वपर उपायो भविष्यति । )

**मदनिका**—तस्स ज्जेव अज्जस्स केरओ भविअ एदं अलंकारअं अज्जआए उवणेहि । ( तस्यैवार्यस्य संबन्धी भूत्वेममलंकारकमार्याया उपनय । )

**शर्विलकः**—एवं कृते किं भवति ।

**मदनिका**—तुमं दावो अचोरो, सो वि अज्जो अरिणो, अज्जआए सकं अलंकारअं उवगदं भोदि । (त्वं तावदचौरः, सोऽप्यार्योऽनृणः आर्यया स्वकोऽलंकार उपगतो भवति । )

**शर्विलकः**—नन्वतिसाहसमेतत् ।

**मदनिका**—अइ, उवणेहि । अण्णधा अदिसाहसम् । ( अयि उपनय । अन्यथातिसाहसम् । )

**वसन्तसेना**—साहु मदणिए, साहु । अभुजिस्सए विअ मन्तिदम् । ( साधु मदनिके, साधु । अभुजिष्ययेव मन्त्रितम् । )

**शर्विलकः**—

मयाप्ता महती बुद्धिर्भवतीमनुगच्छता ।
निशायां नष्टचन्द्रायां दुर्लभो मार्गदर्शकः ॥ २१ ॥

**मदनिका**—तेण हि तुमं इमस्सिं कामदेवगेहे मुहुत्तअं चिट्ठ, जाव अज्जआए तुह आगमणं णिवेदेमि । ( तेन हि त्वमस्मिन्कामदेवगेहे मुहूर्तकं तिष्ठ, यावदार्यायै तवागमनं निवेदयामि । )

**शर्विलकः**—एवं भवतु ।

९–१०

**मदनिका**—( उपसृत्य। ) अज्जए, एसो क्खु चारुदत्तस्य सआसादो बम्हणो आअदो। ( आर्ये, एष खलु चारुदत्तस्य सकाशाद्ब्राह्मण आगतः। )

**वसन्तसेना**—हञ्जे, तस्स केरअं त्ति कधं तुमं जाणासि। ( चेटि, तस्य संबन्धीति कथं त्वं जानासि। )

**मदनिका**—अज्जए, अत्तणकेरअं वि ण जाणामि। ( आर्ये, आत्मसंबन्धिनमपि न जानामि। )

**वसन्तसेना**—( स्वगतं सशिरःकम्पं विहस्य। ) जुज्जदि (प्रकाशम्।) पविसदु। ( युज्यते। प्रविशतु। )

**मदनिका**—जं अज्जआ आणवेदि। ( उपगम्य। ) पविसदु सव्विलओ। ( यदार्याज्ञापयति। प्रविशतु शर्विलकः। )

**शर्विलक**—( उपसृत्य सवैलक्ष्यम्। ) स्वस्ति भवत्यै।

**वसन्तसेना**—अज्ज, वन्दामि। उववसदु अज्जो। ( आर्य, वन्दे। उपविशत्वार्यः। )

**शर्विलकः**—सार्थवाहस्त्वां विज्ञापयति—' जर्जरत्वाद्गृहस्य दूरक्ष्यमिदं भाण्डम्। तद्गृह्यताम् '। ( इति मदनिकायाः समर्प्य प्रस्थितः। )

**वसन्तसेना**—अज्ज, ममावि दाव पडिसंदेसं तहि अज्जो णेदु। ( आर्य, ममापि तावत्प्रतिसंदेशं तत्रार्यो नयतु। )

**शर्विलकः**—( स्वगतम्। ) कस्तत्र यास्यति। (प्रकाशम्।) कः प्रतिसंदेशः।

**वसन्तसेना**—पडिच्छदु अज्जो मदणिअम्। ( प्रतीच्छत्वार्यो मदनिकाम्। )

**शर्विलकः**—भवति, न खल्ववगच्छामि।

**वसन्तसेना**—अहं अवगच्छामि। ( अहमवगच्छामि। )

**शर्विलकः**—कथमिव।

**वसन्तसेना**—अहं अज्जचारुदत्तेण भणिदा—' जो इमं अलंकारअं समप्पइस्सदि, तस्स तुए मदणिआ दादव्वा '। ता सो ज्जेव एदं दे देदित्ति एव्वं अज्जेण अवगच्छिदव्वम्। ( अहमार्यचारुदत्तेन भणिता—' य इममलंकारकं समर्पयिष्यति, तस्य त्वया मदनिका दातव्या। तत्स एवैतां ते ददातीत्येवमार्येणावगन्तव्यम्। )

**शर्विलकः**—( स्वगतम्। ) अये, विज्ञातोऽहमनया। ( प्रकाशम्। ) साधु आर्यचारुदत्त, साधु।

गुणेष्वेव हि कर्तव्यः प्रयत्नः पुरुषैः सदा।
गुणयुक्तो दरिद्रोऽपि नैश्वरैरगुणैः समः॥ २२॥

अपि च ।

गुणेषु यत्नः पुरुषेण कार्यो न किंचिदप्राप्यतमं गुणानाम् ।
गुणप्रकर्षादुडुपेन शंभोरलङ्घ्यमुल्लङ्घितमुत्तमाङ्गम् ॥ २३ ॥

**वसन्तसेना**—को एत्थ पवहणिओ । ( कोऽत्र प्रवहणिकः । )

( प्रविश्य सप्रवहणः )

**चेटः**—अज्जए, सज्जं पवहणम् । ( आर्ये, सज्जं प्रवहणम् । )

**वसन्तसेना**—हञ्जे मअणिए, सुदिट्ठं मं करेहि । दिण्णासि । आरुह पवहणम् । सुमरेसि मम् । ( चेटि मदनिके, सुदृष्टां मां कुरु । दत्तासि । आरोह प्रवहणम् । स्मरसि माम् । )

**मदनिका**—( रुदती । ) परिच्चत्तम्हि अज्जआए । ( परित्यक्तास्म्यार्यया । ) [ इति पादयोः पतति । ]

**वसन्तसेना**—संपदं तुमं ज्जेव वन्दणीआ संवुत्ता । ता गच्छ । आरुह पवहणम् । सुमरेसि मम् । ( सांप्रतं त्वमेव वन्दनीया संवृत्ता । तद्गच्छ । आरोह प्रवहणम् स्मरसि माम् । )

**शर्विलकः**—स्वस्ति भवत्यै । मदनिके,

सुदृष्टः क्रियतामेष शिरसा वन्द्यतां जनः ।
यत्र ते दुर्लभं प्राप्तं वधूशब्दावगुण्ठनम् ॥ २४ ॥

( इति मदनिकया सह प्रवहणमारुह्य गन्तुं प्रवृत्तः । )

( नेपथ्ये । )

कः कोऽत्र भोः । राष्ट्रियः समाज्ञापयति—'एष खल्वार्यको गोपालदारको राजा भविष्यतीति सिद्धादेशप्रत्ययपरित्रस्तेन पालकेन राज्ञा घोषादानीय घोरे बन्धनागारे बद्धः । ततः स्वेषु स्वेषु स्थानेष्वप्रमत्तैर्भवद्भिर्भवितव्यम्'।

**शर्विलकः**—( आकर्ण्य । ) कथं राज्ञा पालकेन प्रियसुहृदार्यको मे बद्धः । कलत्रवांश्चास्मि संवृत्तः । आः, कष्टम् । अथवा

द्वयमिदमतीव लोके प्रियं नराणां सुहृच्च वनिता च ।
संप्रति तु सुन्दरीणां शतादपि सुहृद्विशिष्टतमः ॥ २५ ॥

भवतु । अवतरामि । ( इत्यवतरति । )

**मदनिका**—( सास्रमञ्जलिं बद्ध्वा । ) एव्वं णेदम् । ता परं णेदु मं अज्जउत्तो समीवं गुरुअणाणम् । ( एवं नेदम् । तत्परं नयतु मामार्यपुत्रः समीपं गुरुजनानाम् । )

**शर्विलकः**—साधु प्रिये, साधु। अस्मच्चित्तसदृशमभिहितम्। (चेटमुद्दिश्य।) भद्र, जानीषे रेभिलस्य सार्थवाहस्योदवसितम्।

**चेटः**—अध इं। (अथ किम्।)

**शर्विलकः**—तत्र प्रापय प्रियाम्।

**चेटः**—जं अज्जो आणवेदि। (यदार्य आज्ञापयति।)

**मदनिका**—जधा अज्जउत्तो भणादि, अप्पमत्तेण दाव अज्जउत्तेण होदव्वम्। (यथार्यपुत्रो भणति, अप्रमत्तेन तावदार्यपुत्रेण भवितव्यम्। इति निष्क्रान्ता।)

**शर्विलकः**—अहमिदानीं

ज्ञातीन्विटान्स्वभुजविक्रमलब्धवर्णा-
न्राजापमानकुपितांश्च नरेन्द्रभृत्यान्।
उत्तेजयामि सुहृदः परिमोक्षणाय
यौगन्धरायण इवोदयनस्य राज्ञः ॥ २६ ॥

अपि च।

प्रियसुहृदमकारणे गृहीतं
रिपुभिरसाधुभिराहितात्मशङ्कैः।
सरभसमभिपत्य मोचयामि
स्थितमिव राहुमुखे शशाङ्कबिम्बम् ॥ २७ ॥

(इति निष्क्रान्तः।)

(प्रविश्य।)

**चेटी**—अज्जए, दिट्ठिआ वड्ढसि। अज्जचारुदत्तस्स सआसादो बम्हणो आअदो। (आर्ये, दृष्ट्या वर्धसे। आर्यचारुदत्तस्य सकाशाद्ब्राह्मण आगतः।)

**वसन्तसेना**—अहो, रमणीअदा अज्ज दिवसस्स। ता हञ्जे, सादरं बन्धुलेण समं पवेसेहि णम्। (अहो, रमणीयताद्य दिवसस्य। तच्चेटि, सादरं बन्धुलेन समं प्रवेशयैनम्।)

**चेटी**—जं अज्जआ आणवेदि। (यदार्याज्ञापयति।) [इति निष्क्रान्ता।]

(विदूषको बन्धुलेन सह प्रविशति।)

**विदूषकः**—ही ही भोः, तवच्चरणकिलेसविणिज्जिदेण रक्खसराआ रावणो पुप्फकेण विमाणेण गच्छदि। अहं उण बम्हणो अकिदतवच्चरण-

किलेसो वि णरणारीजणेण गच्छामि । ( आश्चर्यं भोः, तपश्चरणक्लेशविनिर्जितेन राक्षसराजो रावणः पुष्पकेण विमानेन गच्छति । अहं पुनर्ब्राह्मणोऽकृततपश्चरणक्लेशोऽपि नरनारीजनेन गच्छामि । )

**चेटी**—पेक्खदु अज्जो अम्हकेरकं गेहदुआरम् । ( प्रेक्षतामार्योऽस्मदीयं गेहद्वारम् । )

**विदूषकः**—( अवलोक्य सविस्मयम् । ) अहो सलिलसित्तमज्जिदकिदहरिदोवलेवणस्स विविहसुअन्धिकुसुमोवहारचित्तलिहिदभूमिभाअस्स गअणतलाअलोअणकोदूहलदूरुण्णामिदसीसस्स दोलाअमाणावलम्बिदैरावणहत्थब्भमाइदमअल्लिआदामगुणालंकिदस्स समुच्छिददन्तिदन्ततोरणावभासिदस्स महारअणोवराओवसोहिणा पवणबलन्दोलणाललन्तचञ्चलग्गहत्थेण 'इदो एहि' त्ति बाहरन्तेण विअ मं सोहग्गपडाआणिवहणावसोहिदस्स तोरणधरणत्थम्भवेदिआणिक्खित्तसमुल्लसन्तहरिदचूदपल्लवललामफटिहमङ्गलकलसाभिरामोहअपास्सस्स महासुरवक्खत्थलदुब्भेज्जवज्जणिरन्तरपडिबद्धकणअकवाडस्स दुग्गदजणमणोरहाआसकरस्स वसन्तसेणाभवणदुआरस्स सस्सिरीअदा । जं सच्चं मज्झत्थस्स वि जणस्स बलादिट्ठिं आआरेदि । ( अहो सलिलसिक्तमार्जितकृतहरितोपलेपनस्य विविधसुगन्धिकुसुमोपहारचित्रलिखितभूमिभागस्य गगनतलावलोकनकौतूहलदूरोन्नामितशीर्षस्य दोलायमानावलम्बितैरावणहस्तभ्रमागतमल्लिकादामगुणालंकृतस्य सुमुच्छ्रितदन्तिदन्ततोरणावभासितस्य महारत्नोपरागोपशोभिना पवनबलान्दोलनाललचञ्चलाग्रहस्तेन 'इत एहि' इति व्याहरतेव मां सौभाग्यपताकानिवहेनोपशोभितस्य तोरणधरणस्तम्भवेदिकानिक्षिप्तसमुल्लसद्धरितचूतपल्लवललामस्फटिकमङ्गलकलशाभिरामोभयपार्श्वस्य महासुरवक्षःस्थलदुर्भेद्यवज्रनिरन्तरप्रतिबद्धकनककपाटस्य दुर्गतजनमनोरथायासकरस्य वसन्तसेनाभवनद्वारस्य सश्रीकता । यत्सत्यं मध्यस्थस्यापि जनस्य बलादृष्टिमाकारयति । )

**चेटी**—एदु एदु । इमं पढमं पओट्ठं पविसदु अज्जो । ( एत्वेतु । इमं प्रथमं प्रकोष्ठं प्रविशत्वार्यः । )

**विदूषकः**—( प्रविश्यावलोक्य च । ) ही ही भोः, इधो वि पढमे पओट्ठे ससिसङ्खमुणालसच्छाहाओ विणिहिदचुण्णमुट्ठिपाण्डुराओ विविहरअणपडिबद्धकञ्चणसोवाणसोहिदाओ पासादपन्तिओ ओलम्बिदमुत्तादामेहिं फटिहवादाअणमुहचन्देहिं णिज्झाअन्ती विअ उज्जइणिम् । सोत्तिओ विअ सुहोवविट्ठो णिद्दाअदि दोवारिओ । सदहिणा कलमोदणेण पलोहिदा ण भक्खन्ति वायसा बलिं सुधासवण्णदाए । आदियदु भोदी । ( आश्चर्यं भोः, अत्रापि प्रथमे

प्रकोष्ठे शशिशङ्खमृणालसच्छाया विनिहितचूर्णमुष्टिपाण्डुरा विविधरत्नप्रतिबद्धकाञ्चनसोपान-शोभिताः प्रासादपङ्क्तयोऽवलम्बितमुक्तादामभिः स्फटिकवातायनमुखचन्द्रैर्निर्ध्यायन्तीवोज्जयिनीम्। श्रोत्रिय इव सुखोपविष्टो निद्राति दौवारिकः। सदध्ना कलमोदनेन प्रलोभिता न भक्षयन्ति वायसा बलिं सुधासवर्णतया। आदिशतु भवती।)

**चेटी**—एदु एदु अज्जो। इमं दुदिअं पओट्ठं पविसदु अज्जो। (एत्वेत्वार्यः। इमं द्वितीयं प्रकोष्ठं प्रविशत्वार्यः।)

**विदूषकः**—(प्रविश्यावलोक्य च।) ही ही भोः, इधो वि दुदिए पओट्ठे पज्जन्तोवणीदजवसबुसकवलसुपुट्ठा तेलब्भङ्गिदविसाणा बद्धा पवहणबइल्ला। अअं अण्णदरो अवमाणिदो विअ कुलीणो दीहं णीससदि सेरिहो। इदो अ अवणीदजुज्झस्स मल्लस्स विअ मद्दीअदि गीवा मेसस्स। इदो इदो अवराणं अस्साणं केसकप्पणा करीअदि। अअं अवरो पाडच्चरो विअ दिढबद्धो मन्दुराए साहामिओ। (अन्यतोऽवलोक्य च।) इदो अ कूरच्चुअतेल्लमिस्सं पिण्डं हत्थी पडिच्छावीअदि मेत्थपुरिसेहिं। आदिसदु भोदी। (आश्चर्यं भोः, इहापि द्वितीये प्रकोष्ठे पर्यन्तोपनीतयवसबुसकवलसुपुष्टास्तैलाभ्यक्तविषाणा बद्धाः प्रवहणबलीवर्दाः। अयमन्यतरोऽवमानित इव कुलीनो दीर्घं निःश्वसिति सैरिभः। इतश्चापनीतयुद्धस्य मल्लस्येव मर्द्यते ग्रीवा मेषस्य। इत इतोऽपरेषामश्वानां केशकल्पना क्रियते। अयमपरः पाटच्चर इव दृढबद्धो मन्दुरायां शाखामृगः। इतश्च कूरच्युततैलमिश्रं पिण्डं हस्ती प्रतिग्राह्यते मात्रपुरुषैः। आदिशतु भवती।)

**चेटी**—एदु एदु अज्जो। इमं तइअं पओट्ठं पविसदु अज्जो। (एत्वेत्वार्यः। इमं तृतीयं प्रकोष्ठं प्रविशत्वार्यः।)

**विदूषकः**—(प्रविश्य दृष्ट्वा च।) ही ही भो, इधो वि तइए पओट्ठे इमाइं दाव कुलउत्तजणोववेसणणिमित्तं विरचिदाइं आसणाइं। अद्धवाचिदो पासअपीठे चिट्ठइ पोत्थओ। एसो अ साहीणमणिमअसारिआसहिदो पासअपीठो। इमे अ अवरे मअणसंधिविग्गहचदुरा विविहवण्णिआविलित्तचित्तफलअग्गहत्था इदो तदो परिब्भमति गणिआ वुड्ढविडा अ। आदिसदु भोदी। (आश्चर्यं भोः, इहापि तृतीये प्रकोष्ठे इमानि तावत्कुलपुत्रजनोपवेशननिमित्तं विरचितान्यासनानि। अर्धवाचितं पाशकपीठे तिष्ठति पुस्तकम्। एतच्च स्वाधीनमणिमयसारिकासहितं पाशकपीठम्। इमे चापरे मदनसंधिविग्रहचतुरा विविधवर्णिकाविलिप्तचित्रफलकाग्रहस्ता इतस्ततः परिभ्रमन्ति गणिका वृद्धविटाश्च। आदिशतु भवती।

**चेटी**—एदु एदु अज्जो। इमं चउट्ठं पओट्ठं पविसदु अज्जो। (एत्वेत्वार्यः। इमं चतुर्थं प्रकोष्ठं प्रविशत्वार्यः।)

**विदूषकः**—( प्रविश्यावलोक्य च । ) ही ही भो, इधो वि चउट्ठे पओट्ठे जुवदिकरताडिदा जलधरा विअ गम्भीरं णदन्ति मुदङ्गा, हीणपुण्णाओ विअ गअणादो तारआओ णिवडन्ति कंसतालआ, महुअरविरुअं विअ महुरं वज्जदि वंसो। इअं अवरा ईसाप्पणअकुविदकामिणी विअ अङ्कारोविदा कररुहपरामरिसेण सारिज्जदि वीणा। इमाओ अवराओ कुसुमरसमत्ताओ विअ महुअरिओ अदिमहुरं पगीदाओ गणिआदारिआओ णच्चीअन्ति, णट्टअं पठीअन्ति, ससिङ्गारओ। ओवग्गिदा गवक्खेसु वादं गेण्हन्ति सलिलगग्गरीओ। आदिसदु भोदी। ( आश्चर्यं भोः, इहापि चतुर्थे प्रकोष्ठे युवतिकरताडिता जलधरा इव गम्भीरं नदन्ति मृदङ्गाः, क्षीणपुण्या इव गगनात्तारका निपतन्ति कांस्यतालाः, मधुकरविरुतमिव मधुरं वाद्यते वंशः। इयमपरेर्ष्याप्रणयकुपितकामिनीवाङ्कारोपिता कररुहपरामर्शेन सार्यते वीणा। इमा अपराः कुसुमरसमत्ता इव मधुकर्योऽतिमधुरं प्रगीता गणिकादारिका नर्त्यन्ते, नाटयं पाठ्यन्ते सशृङ्गारः ( रम् )। अपवाल्गिता गवाक्षेषु वातं गृह्णन्ति सलिलगर्गर्यः। आदिशतु भवती। )

**चेटी**—एदु एदु अज्जो। इमं पञ्चमं पओट्ठं पविसदु अज्जो। ( एत्वेत्वार्यः इमं पञ्चमं प्रकोष्ठं प्रविशत्वार्यः। )

**विदूषकः**—( प्रविश्य दृष्ट्वा च। ) ही ही भो, इधो वि पञ्चमे पओट्ठे अअं दलिद्दजणलोहुप्पादणअरो आहरइ उवचिदो हिङ्गुतेल्लगन्धो। विविहसुरहिधूमुग्गरेहिं णिच्चं संताविज्जमाणं णीससदि विअ महाणसं दुवारमुहेहिं। अधिअं उसुसावेदि मं साहिज्जमाणबहुविहभक्खभोअणगन्धो। अअं अवरो पडच्चरं विअ पोट्टिं धोअदि रूपिदारओ। बहुविहाहारविआरं उवसाहेदि सूवआरो। बज्झन्ति मोदआ, पच्चन्ति अपूवआ। ( आत्मगतम्। ) अवि दाणिं इह वड्ढिअं भुञ्जसु त्ति पादोदअं लहिस्सम्। ( अन्यतोऽवलोक्य च। ) इदो गन्धव्वच्छरगणेहिं विअ विविहालंकारसोहिदेहिं गणिआजणेहिं बन्धुलेहिं अ जं सच्चं सग्गीअदि एदं गेहम्। भो, के तुम्हे बन्धुला णाम। ( आश्चर्यं भोः, इहापि पञ्चमे प्रकोष्ठेऽयं दरिद्रजनलोभोत्पादनकर आहरत्युपचित्तो हिङ्गुतैलगन्धः। विविधसुरभिधूमोद्गारैर्नित्यं संताप्यमानं निःश्वसितीव महानसं द्वारमुखैः। अधिकमुत्सुकायते मां साध्यमानबहुविधभक्ष्यभोजनगन्धः। अयमपरः पटच्चरमिव हतपशूदरपेशिं धावति रूपिदारकः। बहुविधाहारविकारमुपसाधयति सूपकारः। बध्यन्ते मोदकाः, पच्यन्तेऽपूपकाः। अपीदानीमिह वर्धितं भुङ्क्ष्व इति पादोदकं लप्स्ये। इह गन्धर्वाप्सरोगणैरिव विविधालंकारशोभितैर्गणिकाजनैर्बन्धुलैश्च यत्सत्यं स्वर्गायत इदं गेहम्। भोः, के यूयं बन्धुला नाम। )

**बन्धुलाः**—वयं खलु

परगृहललिताः परान्नपुष्टाः परपुरुषैर्जनिताः पराङ्गनासु ।
परधननिरता गुणेष्ववाच्या गजकलभा इव बन्धुला ललामः ॥२८॥

**विदूषकः**—आदिसदु भोदी । ( आदिशतु भवती । )

**चेटी**—एदु एदु अज्जो । इमं छट्ठं पओट्ठं पविसदु अज्जो । ( एत्वेत्वार्यः। इमं षष्ठं प्रकोष्ठं प्रविशत्वार्यः । )

**विदूषकः**—( प्रविश्यावलोक्य च । ) ही ही भो, इधो वि छट्ठे पओट्ठे अमुं दाव सुवण्णरअणाणं कम्मतोरणाइं णीलरअणविणिक्खित्ताइं इन्दाउहट्ठाणं विअ दरिसअन्ति । वेदुरिअमोत्तिअपवालअपुप्फराअइन्दणीलक्कक्केतरअपद्मराअमरगअपहुदिआइं रअणविसेसाइं अण्णोण्णं विचारेन्ति सिप्पिणो । बज्झन्ति जादरूवेहिं माणिक्काइं । घडिज्जन्ति सुवण्णालंकारा । रत्तसुत्तेण गत्थीअन्ति मोत्तिआभरणाइं । घसीअन्ति धीरं वेदुरिआइं । छेदीअन्ति सङ्खआ । साणिज्जन्ति पवालआ । सुक्खविअन्ति ओल्लविदकुङ्कुमपत्थरा । सालीअदि सल्लज्जअम् । विस्साणीअदि चन्दणरसो । संजोईअन्ति गन्धजुत्तीओ । दीअदि गणिआकामुकाणां सकप्पूरं ताम्बोलम् । अवलोईअदि सकडक्खअम् । पअट्टदि हासो । पिबीअदि अ अणवरअं ससिक्कारं मइरा । इमे चेडा, इमा चेडिआओ, इमे अवरे अवधीरिदपुत्तदारवित्ता मणुस्सा आसवकरआपीदमदिरेहिं गणिआजणेहिं जे मुक्का ते पिअन्ति । आदिसदु भोदी । ( आश्चर्यं भोः, इहापि षष्ठे प्रकोष्ठेऽमूनि तावत्सुवर्णरत्नानां कर्मतोरणानि नीलरत्नविनिक्षिप्तानीन्द्रायुधस्थानामिव दर्शयन्ति । वैदूर्यमौक्तिकप्रवालकपुष्परागेन्द्रनीलकर्केतरकपद्मरागमरकतप्रभृतीन्रत्नविशेषानन्योन्यं विचारयन्ति शिल्पिनः । बध्यन्ते जातरूपैर्माणिक्यानि । घटयन्ते सुवर्णालंकाराः। रक्तसूत्रेण ग्रथ्यन्ते मौक्तिकाभरणानि । घृष्यन्ते धीरं वैदूर्याणि । छिद्यन्ते शङ्खाः। शाणैर्घृष्यन्ते प्रवालकाः । शोष्यन्त आर्द्रकुङ्कुमप्रस्तराः । सार्यते कस्तूरिका । विशेषेण घृष्यते चन्दनरसः । संयोज्यन्ते गन्धयुक्तयः। दीयते गणिकाकामुकयोः सकर्पूरं ताम्बूलम्। अवलोक्यते सकटाक्षम् । प्रवर्तते हासः । पीयते चानवरतं ससीत्कारं मदिरा। इमे चेटाः, इमाश्चेटिकाः, इमे अपरेऽवधीरितपुत्रदारवित्ता मनुष्या आसवकरकापीतमदिरैर्गणिकाजनैर्ये मुक्तास्ते पिबन्ति । आदिशतु भवती । )

**चेटी**—एदु एदु अज्जो । इमं सत्तमं पओट्ठं पविसदु अज्जो । ( एत्वेत्वार्यः। इमं सप्तमं प्रकोष्ठं प्रविशत्वार्यः । )

**विदूषकः**—( प्रविश्यावलोक्य च । ) ही ही भो, इधो वि सत्तमे पओट्ठे सुसिलिट्ठविहङ्गवाडीसुहणिसण्णाइं अण्णोण्णचुम्बणपराइं सुहं अणुभवन्ति

पारावदमिहुणाइं । दहिभत्तपूरिदोदरो बम्हणो विअ सुत्तं पढादि पञ्जरसुओ इअं अवरा संमाणणालद्धपसरा विअ घरदासी अधिअं कुरुकुराअदि मदणसारिआ । अणेअफलरसास्सादपऱ्हुट्टकण्ठा कुम्भदासी विअ कूअदि परपुट्ठा । आलम्बिदा णागदन्तेसु पञ्जरपरम्पराओ । जोधीअन्ति लावआ । आलवीअन्ति कविञ्जला । पेसीअन्ति पञ्जरकवोदा । इदो तदो विविहमणिचित्तलिदो विअ अअं सहरिसं णच्चन्तो रविकिरणसंतत्तं पक्खुक्खेवेहिं विधुवेदि विअ पासादं घरमोरो (अन्यतोऽवलोक्य ।) इदो पण्डीकिदा विअ चन्दपादा पदगदिं सिक्खन्ता विअ कामिणीणं पच्छादो परिब्भमन्ति राअहंसमिहुणा । एदे अवरे वुड्ढमहल्लका विअ इदो तदो संचरन्ति घरसारसा । ही ही भो, पसारणअं किदं गणिआए णाणापक्खिसमूहेहिं । जं सच्चं क्खु णन्दणवणं विअ मे गणिआघरं पडिभासदि । आदिसदु भोदी । (आश्चर्यं भोः, इहापि सप्तमे प्रकोष्ठे सुश्लिष्टविहङ्गवाटीसुखनिषण्णान्यन्योन्यचुम्बनपराणि सुखमनुभवन्ति पारावतमिथुनानि । दधिभक्तपूरितोदरो ब्राह्मण इव सूक्तं पठति पञ्जरशुकः । इयमपरा संमाननालब्धप्रसरेव गृहदासी अधिकं कुरकुरायते मदनसारिका । अनेकफलरसास्वादप्रहृष्टकण्ठा कुम्भदासीव कूजति परपुष्टा । आलम्बिता नागदन्तेषु पञ्जरपरम्पराः । योध्यन्ते लावकाः । आलाप्यन्ते कपिञ्जलाः । प्रेष्यन्ते पञ्जरकपोताः । इतस्ततो विविधमणिचित्रित इवायं सहर्षं नृत्यन्रविकिरणसंतप्तं पक्षोत्क्षेपैर्विधुवतीव प्रासादं गृहमयूरः । इतः पिण्डीकृता इव चन्द्रपादाः पदगतिं शिक्षमाणानीव कामिनीनां पश्चात्परिभ्रमन्ति राजहंसमिथुनानि । एतेऽपरे वृद्धमहल्लका इव इतस्ततः संचरन्ति गृहसारसाः । आश्चर्यं भो, प्रसारणं कृतं गणिकया नानापक्षिसमूहैः । यत्सत्यं खलु नन्दनवनमिव मे गणिकागृहं प्रतिभासते । आदिशतु भवती ।)

**चेटी**—एदु एदु अज्जो । इमं अट्ठमं पओट्ठं पविसदु अज्जो । (एत्वेत्वार्यः । इममष्टमं प्रकोष्ठं प्रविशत्वार्यः ।)

**विदूषकः**—(प्रविश्यावलोक्य च ।) भोदि, को एसो पट्टपावारअपाउदो अधिअदरं अच्चब्भुदपुणरुत्तालंकारालंकिदो अङ्गभङ्गेहिं परिक्खलन्तो इदो तदो परिब्भमदि । (भवति, क एष पट्टप्रावारकप्रावृतोऽधिकतरमत्यद्भुतपुनरुक्तालंकारालंकृतोऽङ्गभङ्गैः परिस्खलन्नितस्ततः परिभ्रमति ।)

**चेटी**—अज्ज, एसो अज्जआए भादा भोदि । (आर्य, एष आर्याया भ्राता भवति ।)

**विदूषकः**—केत्तिअं तवच्चरणं कदुअ वसन्तसेणाए भादा भोदि । अधवा ।

मा दाव जइ वि एसो उज्जलो सिणिद्धो अ सुअन्धो अ।
तह वि मसाणवीधी एजादो विअ चम्पअरुक्खो अणहिगमणीओ लोअस्स ॥ २९ ॥

(अन्यतोऽवलोक्य) भोदि, एसा उण का फुल्लपावारअपाउदा उवाणहजुअलणिक्खित्ततेल्लचिक्कणेहिं पादेहिं उच्चासणे उवविट्टा चिट्ठदि। (कियत्तपश्चरणं कृत्वा वसन्तसेनाया भ्राता भवति। अथवा।

मा तावद्यद्यप्येष उज्ज्वलः स्निग्धश्च सुगन्धश्च।
तथापि श्मशानवीथ्यां जात इव चम्पकवृक्षोऽनभिगमनीयो लोकस्य॥

भवति, एषा पुनः का पुष्पप्रावारकप्रावृतोपानद्युगलनिक्षिप्ततैलचिक्कणाभ्यांपादाभ्यामुच्चासन उपविष्टा तिष्ठति।)

**चेटी**—अज्ज, एसा क्खु अम्हाणं अज्जआए अत्तिआ। (आर्य, एषा खल्वस्माकमार्याया माता।)

**विदूषकः**—अहो से कवड्डडाइणीए पोट्टवित्थारो। ता किं एदं पवेसिअ महादेवं विअ दुआरसोहा इह घरे णिमिदा। (अहो अस्याः कपर्दकडाकिन्या उदरविस्तारः। तत्किमेतां प्रवेश्य महादेवमिव द्वारशोभा इह गृहे निर्मिता।)

**चेटी**—हदास, मा एव्वं उवहस अम्हाणं अत्तिअम्। एसा क्खु चाउत्थिएण पीडिअदि। (हताश, मैवमुपहसास्माकं मातरम्। एषा खलु चातुर्थिकेन पीड्यते।)

**विदूषकः**—(सहपरिहासम्।) भअवं चाउत्थिअ, एदिणा उवआरेण मं पि बम्हणं आलोएहि। (भगवंश्चातुर्थिक, एतेनोपकारेण मामपि ब्राह्मणमवलोकय।)

**चेटी**—हदास, मरिस्ससि। (हताश, मरिष्यसि।)

**विदूषकः**—(सपरिहासम्।) दासीए धीए, वरं इदिसो शूणपीणजठरो मुदो ज्जेव।

सीधुसुरासवमत्तिआ एआवत्थं गदा हि अत्तिआ।
जइ मरइ एत्थ अत्तिआ भोदि सिआलस्सपज्जत्तिआ ॥३०॥

भोदि, किं तुम्हाणं जाणवत्ता वहन्ति।

(दास्याःपुत्रि, वरमीदृशः शूनपीनजठरो मृत एव।
सीधुसुरासवमत्ता एतावदवस्थां गता हि माता।
यदि म्रियतेऽत्र माता भवति शृगालसहस्रपर्याप्तिका॥

भवति, किं युष्माकं यानपात्राणि वहन्ति।)

**चेटी**—अज्ज, णहि णहि । ( आर्य नहि नहि । )

**विदूषकः**—किं वा एत्थ पुच्छीअदि । तुम्हाणं क्खु पेम्मणिम्मलजले मअणसमुद्दे त्थणणिअम्बजहणा ज्जेव जाणवत्ता मणहरणा । एव्वं वसन्तसेणाए बहुवुत्तन्तं अट्ठपओट्ठं भवणं पेक्खिअ जं सच्चं जाणामि, एकत्थं विअ तिविट्ठअं दिट्ठम् । पसंसिदुं णत्थि मे वाआविहवो । किं दाव गणिआघरो, अहवा कुवेरभवणपरिच्छेदो त्ति । कहिं तुम्हाणं अज्जआ । ( किं वात्र पृच्छ्यते युष्माकं खलु प्रेमनिर्मलजले मदनसमुद्रे स्तननितम्बजघनान्येव यानपात्राणि मनोहराणि । एवं वसन्तसेनाया बहुवृत्तान्तमष्टप्रकोष्ठं भवनं प्रेक्ष्य यत्सत्यं जानामि, एकस्थमिव त्रिविष्टपं दृष्टम् । प्रशंसितुं नास्ति मे वाग्विभवः । किं तावद्गणिकागृहम्, अथवा कुबेरभवनपरिच्छेद इति । कुत्र युष्माकमार्या । )

**चेटी**—अज्ज, एसा रुक्खवाडिआए चिट्ठदि । ता पविसदु अज्जो । ( आर्य, एषा वृक्षवाटिकायां तिष्ठति । तत्प्रविशत्वार्यः । )

**विदूषकः**—( प्रविश्य दृष्ट्वा च । ) ही ही भो, अही रुक्खवाडिआए सस्सिरीअदा । अच्छरीदिकुसुमपत्थारा रोविदाअणेअपादवा, णिरन्तरपादवंतलणिम्मिदा जुवदिजहणप्पमाणा पट्टदोला, सुवण्णजूधिआसेहालिआमालईमल्लिआणोमालिआकुरबआअदिमोत्तअप्पहुदिकुसुमेहिं सअं णिवडिदेहिं जं सच्चं लहुकरेदि विअ णन्दणवणस्स सस्सिरीअदम् । ( अन्यतोऽवलोक्य । ) इदो अ उदअन्तसूरसमप्पहेहिं कमलरत्तोप्पलेहिं संझाअदि विअ दीहिआ । अवि अ ।

> एसो असो अवुच्छो णवणिग्गमकुसुमपल्लवो भादि ।
> सुभडो व्व समरमज्झे घणलोहिदपङ्कचच्चिक्को ॥ २१ ॥

भोदु । ता कहिं तुम्हाणं अज्जआ । ( आश्चर्यं भोः, अहो वृक्षवाटिकायाः सश्रीकता । अच्छरीतिकुसुमप्रस्तारा रोपितानेकपादपाः, निरन्तरपादपतलनिर्मिता युवतिजघनप्रमाणा पट्टदोला, सुवर्णयूथिकाशेफालिकामालतीमल्लिकानवमल्लिकाकुरबकातिमुक्तकप्रभृतिकुसुमैः स्वयं निपतितैर्यत्सत्यं लघूकरोतीव नन्दनवनस्य सश्रीकताम् । इतश्च उदयत्सूर्यसमप्रभैः कमलरक्तोत्पलैः संध्यायते इव दीर्घिका । अपि च । )

> [ एषोऽशोकवृक्षो नवनिर्गमकुसुमपल्लवो भाति ।
> सुभट इव समरमध्ये घनलोहितपङ्कचर्चिकः ॥

भवतु । तत्कुत्र युष्माकमार्या । ]

**चेटी**—अज्ज, ओणामेहि दिट्ठिम् । पेक्ख अज्जअम् । ( आर्य, अवनमय दृष्टिम् । पश्यार्याम् । )

**विदूषकः**—( दृष्ट्वा उपसृत्य । ) सोत्थि भोदीए । ( स्वस्ति भवत्यै । )

**वसन्तसेना**—( संस्कृतमाश्रित्य । ) अये, मैत्रेयः । ( उत्थाय । ) स्वागतम् इदमासनम् । अत्रोपविश्यताम् ।

**विदूषकः**—उपविसदु भोदी । ( उपविशतु भवती । )

( उभावुपविशतः । )

**वसन्तसेना**—अपि कुशलं सार्थवाहपुत्रस्य ।

**विदूषकः**—भोदि, कुशलम् । ( भवति कुशलम् । )

**वसन्तसेना**—आर्य मैत्रेय, अपीदानीं

गुणप्रवालं विनयप्रशाखं विश्रम्भमूलं महनीयपुष्पम् ।
तं साधुवृक्षं स्वगुणैः फलाढ्यं सुहृद्विहङ्गाः सुखमाश्रयन्ति ॥ ३२ ॥

**विदूषकः**—( स्वगतम् । ) सुट्ठु उवलक्खिदं दुट्ठविलासिणीए । (प्रकाशम्। अध इं । ( सुष्ठूपलक्षितं दुष्टविलासिन्या । अथ किम् । )

**वसन्तसेना**—अये, किमागमनप्रयोजनम् ।

**विदूषकः**—सुणादु भोदि । तत्तभवं चारुदत्तो सीसे अञ्जलिं कदुअ भोदिं विण्णवेदि । ( शृणोतु भवती । तत्रभवांश्चारुदत्तः शीर्षेऽञ्जलिं कृत्वा भवतीं विज्ञापयति ।

**वसन्तसेना**—( अञ्जलिं बद्ध्वा । ) किमाज्ञापयति ।

**विदूषकः**—मए तं सुवण्णभण्डअं विस्सम्भादो अत्तणकेरकेत्ति कदुअ जूदे हारिदम् । सो अ सहिओ राअवत्थहारी ण जाणिअदि कहिं गदो ति । ( मया तत्सुवर्णभाण्डं विश्रम्भादात्मीयमिति कृत्वा द्यूते हारितम् । स च सभिको राज वार्ताहारी न ज्ञायते कुत्र गत इति । )

**चेटी**—अज्जए, दिट्ठिआ वड्ढसि । अज्जो जूदिअरो संवुत्तो । ( आर्ये दिष्ट्या, वर्धसे । आर्यो द्यूतकरः संवृत्तः । )

**वसन्तसेना**—( स्वगतम् । ) कधम् । चोरेण अवहिदं पि सोण्डीरदाए जूदे हारिदं त्ति भणादि । अदो ज्जेव कामीअदि । ( कथम् । चौरेणापहृतमपि शौण्डीरतया द्यूते हारितमिति भणति । अत एव काम्यते । )

**विदूषकः**—ता तस्सा कारणादो गेण्हदु भोदी इमं रअणावलिम् । ( तत्तस्य कारणाद्गृह्णातु भवतीमां रत्नावलीम् । )

**वसन्तसेना**—( आत्मगतम् । ) किं दंसेमि तं अलंकारअम् । ( विचिन्त्य । ) अधवा ण दाव । ( किं दर्शयामि तमलंकारम् । अथवा न तावत् । )

**विदूषकः**—किं दाव ण गेण्हदि भोदी एदं रअणावलिम् । ( किं तावन्न गृह्णाति भवतीमां रत्नावलीम् । )

**वसन्तसेना**—( विहस्य सखीमुखं पश्यन्ती । ) मित्तेअ, कधं ण गेण्हिस्सं रअणावलिम् । ( इति गृहीत्वा पार्श्वे स्थापयति । स्वगतम् । ) कधं झीणकुसुमादो वि सहआरपादवादो मअरन्दबिन्दओ णिवडन्ति । ( प्रकाशम् । ) अज्ज, विण्णवेहि तं जूदिअरं मम वअणेण अज्जचारुदत्तम्—'अहं पि पदोसे अज्जं पेक्खिदुं आअच्छामि' त्ति । ( मैत्रेय, कथं न ग्रहीष्यामि रत्नावलीम् । कथं हीनकुसुमादपि सहकारपादपान्मकरन्दबिन्दवो निपतन्ति ? आर्य, विज्ञापय तं द्यूतकरं मम वचनेनार्यचारुदत्तम्—'अहमपि प्रदोष आर्यं प्रेक्षितुमागच्छामि' इति । )

**विदूषकः**—( स्वगतम् । ) किं अण्णं तहिं गदुअ गेण्हिस्सदि । ( प्रकाशम् । ) भोदि, भणामि—( स्वगतम् । ) 'णिअत्तीअदु इमादो गणिआपसङ्गादो' त्ति । ( किमन्यत्तत्र गत्वा ग्रहीष्यति । भवति, भणामि—'निवर्ततामस्माद्गणिकाप्रसङ्गात्' इति । ) [ इति निष्क्रान्तः । ]

**वसन्तसेना**—हञ्जे, गेण्ह एदं अलंकारअम् । चारुदत्तं अहिरमिदुं गच्छम्ह । ( चेटि, गृहाणैतमलंकारम् । चारुदत्तमभिरन्तुं गच्छामः । )

**चेटी**—अज्जए, पेक्ख पेक्ख । उण्णमदि अकालदुद्दिणम् । ( आर्ये, पश्य पश्य । उन्नमत्यकालदुर्दिनम् । )

**वसन्तसेना**—

उदयन्तु नाम मेघा भवतु निशा वर्षमविरतं पततु ।
गणयामि नैव सर्वं दयिताभिमुखेन हृदयेन ॥ ३३ ॥

हञ्जे, हारं गेण्हिअ लहुं आअच्छ । ( चेटि, हारं गृहीत्वा शीघ्रमागच्छ । )

( इति निष्क्रान्ताः सर्वे । )

**मदनिकाशर्विलको नाम चतुर्थोऽङ्कः ।**

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पञ्चमोऽङ्कः ।

( ततः प्रविशत्यासनस्थः सोत्कण्ठश्चारुदत्तः । )

**चारुदत्तः**—( ऊर्ध्वमवलोक्य । ) उन्नमत्यकालदुर्दिनम् । यदेतत्

आलोकितं गृहशिखण्डिभिरुत्कलापै-
हंसैर्यियासुभिरपाकृतमुन्मनस्कैः ।
आकालिकं सपदि दुर्दिनमन्तरीक्ष-
मुत्कण्ठितस्य हृदयं च समं रुणद्धि ॥ १ ॥

अपि च ।

मेघो जलार्द्रमहिषोदरभृङ्गनीलो
विद्युत्प्रभारचितपीतपटोत्तरीयः ।
आभाति संहतबलाकगृहीतशङ्खः
खं केशवोऽपर इवाक्रमितुं प्रवृत्तः ॥ २ ॥

अपि च ।

केशवगात्रश्यामः कुटिलबलाकावलीरचितशङ्खः ।
विद्युद्गुणकौशेयश्चक्रधर इवोन्नतो मेघः ॥ ३ ॥

एता निषिक्तरजतद्रवसंनिकाशा
धारा जवेन पतिता जलदोदरेभ्यः ।
विद्युत्प्रदीपशिखया क्षणनष्टदृष्टा-
श्छिन्ना इवाम्बरपटस्य दशाः पतन्ति ॥४॥

संसक्तैरिव चक्रवाकमिथुनैर्हंसैः प्रडीनैरिव
व्याविद्धैरिव मीनचक्रमकरैर्हर्म्यैरिव प्रोच्छ्रितैः ।
तैस्तैराकृतिविस्तरैरनुगतैर्मेघैः समभ्युन्नतैः
पत्रच्छेद्यमिवेह भाति गगनं विश्लेषितैर्वायुना ॥ ५ ॥

एतद्धृतराष्ट्रवक्त्रसदृशं मेघान्धकारं नभो
दृष्टो गर्जति चातिदर्पितबलो दुर्योधनो वा शिखी ।
अक्षद्यूतजितो युधिष्ठिर इवाध्वानं गतः कोकिलो
हंसाः संप्रति पाण्डवा इव वनादज्ञातचर्यां गताः ॥ ६ ॥

(विचिन्त्य।) चिरं खलु कालो मैत्रेयस्य वसन्तसेनायाः सकाशं गतस्य । नाद्यापि आगच्छति ।

(प्रविश्य)

**विदूषकः**—अहो गणिआए लोभो अदक्खिणदा अ, जदो ण कधा वि किदा अण्णा । अणेकहा सिणेहाणुसारं भणिअ किं पि, एव्वमेअ गाहिदा रअणावली । एत्तिआए ऋद्धीए ण तए अहं भणिदो—'अज्जमित्तेअ, वीस-मीअदु । मल्लकेण पाणीअं पि पिबिअ गच्छीअदु ' त्ति । ता मा दाव दासीए धीआए गणिआए मुहं पि पेक्खिस्सम् । (सनिर्वेदम् ।) सुट्ठु क्खु वुच्चदि—'अकन्दसमुत्थिता पउमिणी, अवञ्चओ वाणिओ, अचोरो, सुवण्णआरो, अकलहो गामसमागमो, अलुद्धा गणिआ, त्ति दुक्करं एदे संभावीअन्ति' । ता पिअवअस्सं गदुअ इमादो गणिआपसङ्गादो णिवत्तावेमि । (परिक्रम्य दृष्ट्वा ।) कधं पिअवअस्सो रुक्खवाडिआए उवविट्ठो चिट्ठदि । ता जाव उवसप्पापि । (उपसृत्य ।) सोत्थि भवदे । वड्ढदु भवम् । (अहो गणिकाया लोभोऽदक्षिणता च, यतो न कथापि कृतान्या । अनेकधा स्नेहानुसारं भणित्वा किमपि, एवमेव गृहीता रत्नावली । एतावत्या ऋद्धया न तयाहं भणितः—'आर्यमैत्रेय, विश्रम्यताम् । मल्लकेन पानीयमपि पीत्वा गम्यताम्' इति । तन्मा तावद्दास्याःपुत्र्या गणिकाया मुखमपि द्रक्ष्यामि । सुष्ठु खलूच्यते—'अकन्दसमुत्थिता पद्मिनी, अवञ्चको वणिक्, अचौरः सुवर्णकारः, अकलहो ग्रामसमागमः, अलुब्धा गणिकेति दुष्करमेते संभाव्यन्ते' । तत्प्रियवयस्यं गत्वा-स्माद्गणिकाप्रसङ्गान्निवर्तयामि । कथं प्रियवयस्यो वृक्षवाटिकायामुपविष्टस्तिष्ठति । तद्यावदु-पसर्पामि । स्वस्ति भवते । वर्धतां भवान् ।)

**चारुदत्तः**—(विलोक्य ।) अये, सुहृन्मे मैत्रयः प्राप्तः । वयस्य, स्वाग-तम् । आस्यताम् ।

**विदूषकः**—उवविट्ठो म्हि । (उपविष्टोऽस्मि ।)

**चारुदत्तः**—वयस्य, कथय तत्कार्यम् ।

**विदूषकः**—तं क्खु कज्जं विणट्ठम् । (तत्खलु कार्यं विनष्टम् ।)

**चारुदत्तः**—किं तया न गृहीता रत्नावली ।

**विदूषकः**—कुदो अम्हाणं एत्तिअं भाअधेअम् । णवणलिणकोमलं अञ्जलिं मत्थए कदुअ पडिच्छिआ । (कुतोऽस्माकमेतावद्भागधेयम् । नवनलिनको-मलमञ्जलिं मस्तके कृत्वा प्रतीष्टा ।)

**चारुदत्तः**—तत्किं ब्रवीषि विनष्टमिति ।

**विदूषकः**—भो, कधं ण विणट्ठम्, जं अभुत्तपीदस्स चौरहिं अव-हिदस्स अप्पमुल्लस्स सुवण्णभण्डअस्स कारणादो चदुस्समुद्दसारभूदा रअण-माला हारिदा। (भोः, कथं न विनष्टम्, यदभुक्तपीतस्य चौरैरपहृतस्याल्पमूल्यस्य सुवर्णभाण्डस्य कारणाच्चतुःसमुद्रसारभूता रत्नमाला हारिता।)

**चारुदत्तः**—वयस्य, मा मैवम्।

यं समालम्ब्य विश्वासं न्यासोऽस्मासु तया कृतः।
तस्यैतन्महतो मूल्यं प्रत्ययस्यैव दीयते ॥ ७ ॥

**विदूषकः**—भो, वअस्स, एदं पि मे दुदिअं संतावकारणं जं सहीअण-दिण्णसण्णाए पडन्तोवारिदं मुहं कदुअ अहं उवहसिदो। ता अहं बम्हणो भविअ दाणिं भवन्तं सीसेण पडिअ विण्णवेमि—'णिवत्तीअदु अप्पा इमादो बहुपच्चवाआदो गणिआपसङ्गादो'। गणिआ णाम पादुअन्तरप्पविट्ठा विअ लेट्ठुआ दुक्खेण उण णिराकरीअदि। अवि अ भो वअस्स, गणिआ हत्थी काअत्थओ भिक्खु चाटो रासहो अ जहिं एदे णिवसन्ति तहिं दुट्ठा वि ण जाअन्ति। (भो वयस्य, एतदपि मे द्वितीयं संतापकारणं यत्सखीजनदत्तसंज्ञया पटान्ता-पवारितं मुखं कृत्वाहमुपहसितः। तदहं ब्राह्मणो भूत्वेदानीं भवन्तं शीर्ष्णा पतित्वा विज्ञापयामि—'निवर्त्यतामात्मास्माद्बहुप्रत्यवायाद्गणिकाप्रसङ्गात्'। गणिका नाम पादु-कान्तरप्रविष्टेव लेष्टुका दुःखेन पुनर्निराक्रियते। अपि च भो वयस्य, गणिका हस्ती कायस्थो भिक्षुश्चाटो रासभश्च यत्रैते निवसन्ति तत्र दुष्टा अपि न जायन्ते।)

**चारुदत्तः**—वयस्य, अलमिदानीं सर्वं परिवादमुक्त्वा अवस्थयैवास्मि निवारितः। पश्य।

वेगं करोति तुरगस्त्वरितं प्रयातुं
　प्राणव्ययान्न चरणास्तु तथा वहन्ति।
सर्वत्र यान्ति पुरुषस्य चलाः स्वभावाः
　खिन्नास्ततो हृदयमेव पुनर्विशन्ति ॥ ८ ॥

अपि च वयस्य,

यस्यार्थास्तस्य सा कान्ता धनहार्यो ह्यसौ जनः।
(स्वगतम्) न गुणहार्यो ह्यसौ जनः। (प्रकाशम्)
वयमर्थैः परित्यक्ता ननु त्यक्तैव सा मया ॥ ९ ॥

**विदूषकः**—( अधोऽवलोक्य स्वगतम् ) जधा एसो उद्धं पेक्खिअ दीहं णिससदि, तधा तक्केमि मए विणिवारिअन्तस्स अधिअदरं वड्ढिदा से उक्कण्ठा। ता सुट्ठुक्खु एव्वं वुच्चदि—'कामो वामो' त्ति। (प्रकाशम्) भो वअस्स। भणिदं अ ताए—भणेहि चारुदत्तम्—'अज्ज पओसे मए एत्थ आअन्तव्वं' त्ति। ता तक्केमि रअणावलीए अपरितुट्ठा अवरं मग्गिदुं आअमिस्सदि त्ति। ( यथैष ऊर्ध्वं प्रेक्ष्य दीर्घं निश्वसिति, तथा तर्कयामि मया विनिवार्यमाणस्याधिकतरं वृद्धास्योत्कण्ठा। तत्सुष्ठु खल्वेवमुच्यते—'कामो वामः' इति। भो वयस्य, भणितं च तया—भण चारुदत्तम्—'अद्य प्रदोषे मयात्रागन्तव्यम्' इति। तत्तर्कयामि रत्नावल्या अपरितुष्टापरं याचितुमागमिष्यतीति। )

**चारुदत्तः**—वयस्य, आगच्छतु। परितुष्टा यास्यति।

**चेटः**—( प्रविश्य। ) अवेध माणहे।

जधा जधा वश्यदि अब्भखण्डे तधा तधा तिम्मदि पुट्ठिचम्मे।
जधा जधा लग्गदि शीदवादे तधा तधा वेवदि मे हलक्के ॥ १० ॥

(प्रहस्य।)

वंशं वाए शत्तछिद्दं शुशद्दं वीणं वाए शत्ततन्दिं णदन्तिम्।
गीअं गाए गद्दहश्शाणुलूअं के मे गाणे तुम्बुलू णालदे वा ॥ ११ ॥

आणत्तम्हि अज्जआए वशन्तशेणाए—'कुम्भीलआ, गच्छ तुमम्। मम आगमणं अज्जचारुदत्तश्श णिवेदेहि' त्ति। ता जाव अज्जचारुदत्तश्श गेहं गच्छामि। ( परिक्रम्य प्रविष्टकेन दृष्ट्वा। ) एशे चालुदत्ते रुक्खवाडिआए चिट्ठदि। एशे वि शे दुट्ठवडुके। ता जाव उवशप्पेमि। कधं ढक्किदे दुवाले रुक्खवाडिआए। भोदु। एदश्श दुट्ठवडुकश्श शण्णं देमि। ( अवेत मानवाः, । )

[ यथा यथा वर्षत्यभ्रखण्डे तथा तथा तिम्यति पृष्ठचर्म।
यथा यथा लगति शीतवातस्तथा तथा वेपते मे हृदयम् ॥
वंशं वादयामि सप्तच्छिद्रं सुशब्दं वीणां वादयामि सप्ततन्त्रीं नदन्तीम्।
गीतं गायामि गर्दभस्यानुरूपं को मे गाने तुम्बुरुर्नारदो वा ॥
आज्ञप्तोऽस्म्यार्यया वसन्तसेनया—'कुम्भीलक, गच्छ त्वम्। ममागमनमार्यचारुदत्तस्य निवेदय' इति। तद्यावदार्यचारुदत्तस्य गेहं गच्छामि। एष चारुदत्तो वृक्षवाटिकायां तिष्ठति। एषोऽपि स दुष्टबटुकः तद्यावदुपसर्पामि। कथमाच्छादितं द्वारं वृक्षवाटिकायाः। भवतु। एतस्य दुष्टबटुकस्य संज्ञां ददामि। ] [ इति लोष्टगुटिकाः क्षिपति। ]

**विदूषकः**—अए, को दाणिं एसो पाआरवेट्टिदं विअ कइत्थं मं

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लोट्टकेहिं ताडेदि । ( अये, क इदानीमेष प्राकारवेष्टितमिव कपित्थं मां लोष्टकैस्ताडयति । )

**चारुदत्तः**—आरामप्रासादवेदिकायां क्रीडद्भिः पारावतैः पातितं भवेत्।

**विदूषकः**—दासीए पुत्त दुट्टपारावअ, चिट्ठ चिट्ठ । जाव एदिणा दण्डकट्ठेण सुपक्कं विअ चूअफलं इमादो पासादादो भूमीए पाडइस्सम्। ( दास्याःपुत्र दुष्टपारावत, तिष्ठ तिष्ठ यावदेतेन दण्डकाष्ठेन सुपक्वमिव चूतफलमस्मात्प्रासादाद्भूमौ पातयियामि । ) [ इति दण्डकाष्ठमुद्यम्य धावति । ]

**चारुदत्तः**—( यज्ञोपवीत आकृष्य । ) वयस्य, उपविश । किमनेन । तिष्ठतु दयितासहितस्तपस्वी पारावतः ।

**चेटः**—कधं पारावदं पेक्खदि । मं ण पेक्खदि । भोदु । अवराए लोट्टगुडिकाए पुणो वि ताडइस्सम् । ( कथं पारावतं पश्यति । मां न पश्यति। भवतु । अपरया लोष्टगुटिकया पुनरपि ताडयिष्यामि । ) [ तथा करोति । ]

**विदूषकः**—( दिशोऽवलोक्य । ) कधं कुम्भीलओ। ता जाव उवसप्पामि। ( उपसृत्य । द्वारमुद्घाट्य । ) अरे कुम्भीलअ, पविश । साअदं दे । ( कथं कुम्भीलकः । तद्यावदुपसर्पामि । अरे कुम्भीलक, प्रविश । स्वागतं ते । )

**चेटः**—( प्रविश्य । ) अज्ज, वन्दामि । ( आर्य, वन्दे । )

**विदूषकः**—अरे, कहिं तुमं ईदिसे दुद्दिणे अन्धआरे आअदो । ( अरे, कुत्र त्वमीदृशे दुर्दिनेऽन्धकार आगतः । )

**चेटः**—अले, एशा शा । ( अरे, एषा सा । )

**विदूषकः**—का एसा का । ( कैषा का । )

**चेटः**—एशा शा । ( एषा सा । )

**विदूषकः**—किं दाणिं दासीए पुत्ता, दुब्भिक्खकाले वुड्ढरङ्को विअ उद्धकं सासाअसि—'एसा सा से'त्ति । ( किमिदानीं दास्याःपुत्र, दुर्भिक्षकाले वृद्धरङ्क इवोर्ध्वकं श्वासायसे—'एषा सा सा' इति । )

**चेटः**—अले, तुमं पि दाणिं इन्दमहकामुको विअ सुट्ठु किं काकाअसि—'का के' त्ति । ( अरे, त्वमपीदानीमिन्द्रमहकामुक इव सुष्टु किं काकायसे—'का का' इति । )

**विदूषकः**—ता कहेहि । ( तत्कथय । )

**चेटः**—( स्वगतम् । ) भोदु । एव्वं भणिश्शम् । ( प्रकाशम् । ) अले, पण्हं दे दइश्शम् । ( भवतु । एवं भणिष्यामि । अरे, प्रश्नं ते दास्यामि । )

**विदूषकः**—अहं दे मुण्डे गोड्डुं दइस्सम् । ( अहं ते मस्तके पादं दाष्यामि । )

**चेटः**—अले, जाणाहि दाव, तेण हि । कस्शिं काले चूआ मोलेन्ति । ( अरे, जानीहि तावत्, तेन हि । कस्मिन्काले चूता मुकुलिता भवन्ति । )

**विदूषकः**—अरे दासीए पुत्ता, गिम्हे । ( अरे, दास्याः पुत्र, ग्रीष्मे । )

**चेटः**—( सहासम् । ) अले, णहि णहि । ( अरे, नहि नहि । )

**विदूषकः**—( स्वगतम् । ) किं दाणिं एत्थ कहिस्सम् । ( विचिन्त्य । ) भोदु । चारुदत्तं गदुअ पुच्छिस्सम् । ( प्रकाशम् । ) अरे, मुहुत्तअं चिट्ठ । ( चारुदत्तमुपसृत्य । ) भो वअस्स, पुच्छिस्सं दाव, कस्सिं काले चूआ मोलेन्ति । ( किमिदानीमत्र कथयिष्यामि । भवतु । चारुदत्तं गत्वा प्रक्ष्यामि । अरे, मुहूर्तकं तिष्ठ । भो वयस्य, प्रक्ष्यामि तावत्, कस्मिन्काले चूता मुकुलिता भवन्ति । )

**चारुदत्तः**—मूर्ख वसन्ते ।

**विदूषकः**—( चेटमुपगम्य । ) मुक्ख वसन्ते । ( मूर्ख वसन्ते । )

**चेटः**—दुदिअ दे पण्हं दइश्शम् । शुशमिद्धाणं गामाणं का लक्खअं कलेदि । ( द्वितीयं ते प्रश्नं दास्यामि । सुसमृद्धानां ग्रामाणां का रक्षां करोति । )

**विदूषकः**—अरे रच्छा । ( अरे, रथ्या । )

**चेटः**—( सहासम् । ) अले, णाहि णाहि । ( अरे, नहि नहि । )

**विदूषकः**—भोदु । संसए पडिदम्हि । ( विचिन्त्य । ) भोदु । चारुदत्तं पुणो वि पुच्छिस्सम् । ( भवतु । संशये पतितोऽस्मि । भवतु चारुदत्तं पुनरपि प्रक्ष्यामि । ) [ पुनर्विवृत्य चारुदत्तं तथैवोदाहरति । ]

**चारुदत्तः**—वयस्य, सेना ।

**विदूषकः**—( चेटमुगम्य । ) अरे दासीए पुत्ता, सेणा । ( अरे दास्याः पुत्र, सेना । )

**चेटः**—अले, दुवे वि एक्कस्शिं कदुअ शिग्धं भणाहि । ( अरे, द्वे अप्येकस्मिन्कृत्वा शीघ्रं भण । )

**विदूषकः**—सेणावसन्ते । ( सेनावसन्ते । )

**चेटः**—णं पलिवत्तिअ भणाहि । ( ननु परिवर्त्य भण । )

**विदूषकः**—( कायेन परिवृत्य । ) सेणावसन्ते । ( सेनावसन्ते । )

**चेटः**—अले मुक्ख बडुका, पदाइं पलिवत्तावेहि । ( अरे मूर्ख बटुक, पदे परिवर्तय । )

**विदूषकः**—( पादौ परिवर्त्य । ) सेणावसन्ते । ( सेनावसन्ते । )

**विटः**—अले मुक्ख, अक्खलपदाइं पलिवत्तावेहि । ( अरे मूर्ख अक्षरपदे परिवर्तय । )

**विदूषकः**—( विचिन्त्य । ) वसन्तसेणा । ( वसन्तसेना । )

**चेटः**—एशा शा आअदा । ( एषा सागता । )

**विदूषकः**—ता जाव चारुदत्तस्स णिवेदेमि । ( उपसृत्य । ) भो चारुदत्त, धणिओ दे आअदो । ( तद्यावच्चारुदत्तस्य निवेदयामि । भो चारुदत्त, धनिकस्त आगतः । )

**चारुदत्तः**—कुतोऽस्मत्कुले धनिकः ।

**विदूषकः**—जइ कुले णत्थि, ता दुवारे अत्थि । एसा वसन्तसेणा आअदा । ( यदि कुले नास्ति, तद्द्वारेऽस्ति । एषा वसन्तसेनागता । )

**चारुदत्तः**—वयस्य, किं मां प्रतारयसि ।

**विदूषकः**—जइ मे वअणे ण पत्तिआअसि, ता एदं कुम्भीलअं पुच्छ । अरे दासीए पुत्ता कुम्भीलअ, उवसप्प । ( यदि मे वचने न प्रत्ययसे, तदिमं कुम्भीलकं पृच्छ । अरे दास्याः पुत्र कुम्भीलक, उपसर्प । )

**चेटः**—( उपसृत्य । ) अज्ज, वन्दामि । ( आर्य, वन्दे । )

**चारुदत्तः**—भद्र, स्वागतम् । कथय सत्यं प्राप्ता वसन्तसेना ।

**चेटः**—एशा शा आअदा वशन्तशेणा । ( एषा सागता वसन्तसेना । )

**चारुदत्तः**—( सहर्षम् । ) भद्र, न कदाचित्प्रियवचनं निष्फलीकृतं मया । तद्गृह्यतां पारितोषिकम् । ( इत्युत्तरीयं प्रयच्छति । )

**चेटः**—( गृहीत्वा प्रणम्य सपरितोषम् । ) जाव अज्जआए णिवेदेमि । ( यावदार्याया निवेदयामि । ) [ इति निष्क्रान्तः । ]

**विदूषकः**—भो, अवि जाणासि, किंणिमित्तं ईदिसे दुद्दिणे आअदेत्ति । ( भोः, अपि जानासि, किंनिमित्तमीदृशे दुर्दिन आगतेति । )

**चारुदत्तः**—वयस्य, न सम्यगवधारयामि ।

**विदूषकः**—मए जाणिदम् । अप्पमुल्ला रअणावली, बहुमुल्लं सुवण्णभण्डअं त्ति ण परितुट्ठा अवरं मग्गिदुं आअदा । ( मया ज्ञातम् । अल्पमूल्या रत्नावली, बहुमूल्यं सुवर्णभाण्डमिति न परितुष्टापरं याचितुमागता । )

**चारुदत्तः**—( स्वगतम् । ) परितुष्टा यास्यति ।

(ततः प्रविशत्युज्ज्वलाभिसारिकावेशेन वसन्तसेना, सोत्कण्ठा छत्रधारिणी, विटश्च ।)

**विटः**—(वसन्तसेनामुद्दिश्य ।)

अपद्मा श्रीरेषा प्रहरणमनङ्गस्य ललितं
कुलस्त्रीणां शोको मदनवरवृक्षस्य कुसुमम् ।
सलीलं गच्छन्ती रतिसमयलज्जाप्रणयिनी
रतिक्षेत्रे रङ्गे प्रियपथिकसार्थैरनुगता ॥ १२ ॥

वसन्तसेने, पश्य पश्य ।

गर्जन्ति शैलशिखरेषु विलम्बिबिम्बा
मेघा वियुक्तवनिताहृदयानुकाराः ।
येषां रवेण सहसोत्पतितैर्मयूरैः
खं वीज्यते मणिमयैरिव तालवृन्तैः ॥ १३ ॥

अपि च ।

पङ्कक्लिन्नमुखाः पिबन्ति सलिलं धाराहता दर्दुराः
कण्ठं मुञ्चति बर्हिणः समदनो नीपः प्रदीपायते ।
संन्यासः कुलदूषणैरिव जनैर्मेघैर्वृतश्चन्द्रमा
विद्युन्नीचकुलाद्गतेव युवतिर्नैकत्र संतिष्ठते ॥ १४ ॥

**वसन्तसेना**—भाव, सुट्ठु दे भणिदम् । (भाव, सुष्ठु ते भणितम् ।) एषा हि

मूढे निरन्तरपयोधरया मयैव
कान्तः सहाभिरमते यदि किं तवात्र ।
मां गर्जितैरपि मुहुर्विनिवारयन्ती
मार्गं रुणद्धि कुपितेव निशा सपत्नी ॥ १५ ॥

**विटः**—भवतु । एवं तावत् । उपालभ्यतां तावदियम् ।

**वसन्तसेना**—भाव, किमनया स्त्रीस्वभावदुर्विदग्धयोपालब्धया । पश्यतु भावः ।

मेघा वर्षन्तु गर्जन्तु मुञ्चन्त्वशनिमेव वा ।
गणयन्ति न शीतोष्णं रमणाभिमुखाः स्त्रियः ॥ १६ ॥

**विटः**—वसन्तसेने, पश्य पश्य । अयमपरः

पवनचपलवेगः स्थूलधाराशरौघः
स्तनितपटहनादः स्पष्टविद्युत्पताकः

हरति करसमूहं खे शशाङ्कस्य मेघो
नृप इव पुरमध्ये मन्दवीर्यस्य शत्रोः ॥ १७ ॥

**वसन्तसेना**—एव्वं णेदम् । ता कधं एसो अवरो । (एवं न्विदम् । तत्कथमेषोऽपरः ।)

एतैरेव यदा गजेन्द्रमलिनैराध्मातलम्बोदरै-
र्गर्जाद्भिः सतडिद्बलाकशबलैर्मेघैः सशल्यं मनः
तत्किं प्रोषितभर्तृवध्यपटहो हा हा हताशो बकः
प्रावृट् प्रावृडिति ब्रवीति शठधीः क्षारं क्षते प्रक्षिपन् ॥ १८ ॥

**विटः**—वसन्तसेने, एवमेतत् । इदमपरं पश्य ।

बलाका पाण्डुरोष्णीषं विद्युदुत्क्षिप्तचामरम् ।
मत्तवारणसारूप्यं कर्तुकाममिवाम्बरम् ॥ १९ ॥

**वसन्तसेना**—भाव, पेक्ख पेक्ख । (भाव, पश्य पश्य ।)

एतैरार्द्रतमालपत्रमलिनैरापीतसूर्यं नभो
वल्मीकाः शरताडिता इव गजाः सीदन्ति धाराहताः ।
विद्युत्काञ्चनदीपिकेव रचिता प्रासादसंचारिणी
ज्योत्स्ना दुर्बलभर्तृकेव वनिता प्रोत्सार्य मेघैर्हृता ॥ २० ॥

**विटः**—वसन्तसेने, पश्य पश्य ।

एते हि विद्युद्गुणबद्धकक्षा गजा इवान्योन्यमभिद्रवन्तः ।
शक्राज्ञया वारिधराः सधारा गां रूप्यरज्ज्वेव समुद्धरन्ति ॥ २१ ॥

अपि च पश्य ।

महावाताध्मातैर्महिषकुलनीलैर्जलधरै-
श्चलैर्विद्युत्पक्षैर्जलधिभिरिवान्तःप्रचलितैः ।
इयं गन्धोद्दामा नवहरितशष्पाङ्कुरवती
धरा धारापातैर्मणिमयशरैर्भिद्यत इव ॥ २२ ॥

**वसन्तसेना**—भाव, एसो अवरो । (भाव, एषोऽपरः ।)

एह्येहीति शिखण्डिनां पटुतरं केकाभिराक्रन्दितः
प्रोड्डीयेव बलाकया सरभसं सोत्कण्ठमालिङ्गितः ।
हंसैरुज्झितपङ्कजैरतितरां सोद्वेगमुद्वीक्षितः
कुर्वन्नञ्जनमेचका इव दिशो मेघः समुत्तिष्ठति ॥ २३ ॥

**विटः**—एवमेतत् । तथा हि पश्य ।

निष्पन्दीकृतपद्मषण्डनयनं नष्टक्षपावासरं
विद्युद्भिः क्षणनष्टदृष्टतिमिरं प्रच्छादिताशामुखम् ।
निश्चेष्टं स्वपितीव संप्रति पयोधारागृहान्तर्गतं
स्फीताम्भोधरधामनैकजलदच्छत्रापिधानं जगत् ॥ २४ ॥

**वसन्तसेना**—भाव, एव्वं णेदम् । ता पेक्ख पेक्ख । (भाव, एवं न्विदम् । तत्पश्य पश्य । )

गता नाशं तारा उपकृतमसाधाविव जने
वियुक्ताः कान्तेन स्त्रिय इव न राजन्ति ककुभः ।
प्रकामान्तस्तप्तं त्रिदशपतिशस्त्रस्य शिखिना
द्रवीभूतं मन्ये पतति जलरूपेण गगनम् ॥ २५ ॥

अपि च पश्य ।

उन्नमति नमति वर्षति गर्जति मेघः करोति तिमिरौघम् ।
प्रथमश्रीरिव पुरुषः करोति रूपाण्यनेकानि ॥ २६ ॥

**विटः**—एवमेतत् ।

विद्युद्भिर्ज्वलतीव संविहसतीवोच्चैर्बलाकाशतै-
र्माहेन्द्रेण विवलगतीव धनुषा धाराशरोद्गारिणा ।
विस्पष्टाशनिनिस्वनेन रसतीवाघूर्णतीवानिलै-
र्नीलैः सान्द्रमिवाहिभिर्जलधरैर्धूपायतीवाम्बरम् ॥ २७ ॥

**वसन्तसेना**—

जलधर निर्लज्जस्त्वं यन्मां दयितस्य वेश्म गच्छन्तीम् ।
स्तनितेन भीषयित्वा धाराहस्तैः परामृशसि ॥ २८ ॥

भोः शक्र,

किं ते ह्यहं पूर्वरतिप्रसक्ता यत्त्वं नदस्यम्बुदसिंहनादैः ।
न युक्तमेतत्प्रियकाङ्क्षिताया मार्गं निरोद्धुं मम वर्षपातैः ॥ २९ ॥

अपि च ।

यद्वदहल्याहेतोर्मृषा वदसि शक्र गौतमोऽस्मीति ।
तद्वन्ममापि दुःखं निरपेक्ष निवार्यतां जलदः ॥ ३० ॥

अपि च ।

गर्ज वा वर्ष वा शक्र मुञ्च वा शतशोऽशनिम् ।
न शक्या हि स्त्रियो रोद्धुं प्रस्थिता दयितं प्रति ॥ ३१ ॥
यदि गर्जति वारिधरो गर्जतु तन्नाम निष्ठुराः पुरुषाः
अयि विद्युत्प्रमदानां त्वमपि च दुःखं न जानासि ॥ ३२ ॥

**विटः**—भवति, अलमलमुपालम्भेन । उपकारिणी तवेयम् ।

ऐरावतोरसि चलेव सुवर्णरज्जुः
शैलस्य मूर्ध्नि निहितेव सिता पताका ।
आखण्डलस्य भवनोदरदीपिकेय-
माख्याति ते प्रियतमस्य हि संनिवेशम् ॥ ३३ ॥

**वसन्तसेना**—भाव, एव्वं तं ज्जेव एदं गेहम् । (भाव, एवं तदेवैतद्गेहम् ।)

**विटः**—सकलकलाभिज्ञाया न किंचिदिह तवोपदेष्टव्यमस्ति । तथापि स्नेहः प्रलापयति । अत्र प्रविश्य कोपोऽत्यन्तं न कर्तव्यः ।

यदि कुप्यसि नास्ति रतिः कोपेन विनाथवा कुतः कामः ।
कुप्य च कोपय च त्वं प्रसीद च त्वं प्रसादय च कान्तम् ॥ ३४ ॥

भवतु । एवं तावत् । भो भोः, निवेद्यतामार्यचारुदत्ताय ।

एषा फुल्लकदम्बनीपसुरभौ काले घनोद्भासिते
कान्तस्यालयमागता समदना हृष्टा जलार्द्रालका ।
विद्युद्वारिदगर्जितैः सचकिता त्वद्दर्शनाकाङ्क्षिणी
पादौ नूपुरलग्नकर्दमधरौ प्रक्षालयन्ती स्थिता ॥ ३५ ॥

**चारुदत्तः**—( आकर्ण्य । ) वयस्य, ज्ञायतां किमेतदिति ।

**विदूषकः**—जं भवं आणवेदि । ( वसन्तसेनामुपगम्य । सादरम् । ) सोत्थि भोदीए । ( यद्भवानाज्ञापयति । स्वस्ति भवत्यै । )

**वसन्तसेना**—अज्ज, वन्दामि । साअदं अज्जस्स । ( विटं प्रति । ) भाव, एसा छत्तधारिआ भावस्स ज्जेव भोदू । ( आर्य, वन्दे । स्वागतमार्यस्य । भाव, एषा छत्रधारिका भावस्यैव भवतु । )

**विटः**—( स्वगतम् । ) अनेनोपायेन निपुणं प्रेषितोऽस्मि । ( प्रकाशम् । ) एवं भवतु । भवति वसन्तसेने,

साटोपकूटकपटानृतजन्मभूमेः
शाठ्यात्मकस्य रतिकेलिकृतालयस्य ।
वेश्यापणस्य सुरतोत्सवसंग्रहस्य
दाक्षिण्यपण्यमुखनिष्क्रयसिद्धिरस्तु ॥ ३६ ॥

( इति निष्क्रान्तो विटः । )

**वसन्तसेना**—अज्ज मित्तेअ, कहिं तुम्हाणं जूदिअरो । (आर्य मैत्रेय, कुत्र युष्माकं द्यूतकरः । )

**विदूषकः**—(स्वगतम् ।) ही ही भो, जूदिअरो त्ति भणन्तीए अलंकिदो पिअवअस्सो । (प्रकाशम् ।) भोदि, एसो क्खु सुक्खरुक्खवाडिआए । (आश्चर्यं भोः, द्यूतकर इति भणन्त्यालंकृतः प्रियवयस्यः । भवति, एष खलु शुष्कवृक्षवाटिकायाम् ।)

**वसन्तसेना**—अज्ज, का तुम्हाणं सुक्खरुक्खवाडिआ वुच्चादि । ( आर्य, का युष्माकं शुष्कवृक्षवाटिकोच्यते )

**विदूषकः**—भोदि, जहिं ण खाईअदि ण पीईअदि ( भवति, यत्र न खाद्यते न पीयते । )

( वसन्तसेना स्मितं करोति । )

**विदूषकः**—ता पविसदु भोदी । ( तस्मात्प्रविशतु भवती । )

**वसन्तसेना**—( जनान्तिकम् । ) एत्थ, पविसिअ किं मए भणिदव्वम् । ( अत्र प्रविश्य किं मया भाणितव्यम् )

**चेटी**—जूदिअर, अवि सुहो दे पदोसो त्ति । ( द्यूतकर, अपि सुखस्ते प्रदोष इति । )

**वसन्तसेना**—अवि पारइस्सम् । ( अपि पारयिष्यामि । )

**चेटी**—अवसरो ज्जेव पारइस्सदि । ( अवसर एव पारयिष्यति । )

**विदूषकः**—पविसदु भोदी । ( प्रविशतु भवती । )

**वसन्तसेना**—( प्रविश्योपसृत्य च । पुष्पैस्ताडयन्ती । ) अइ जूदिअर, अवि सुहो दे पदोसो । ( अयि द्यूतकर, अपि सुखस्ते प्रदोषः । )

**चारुदत्तः**—( अवलोक्य । ) अये, वसन्तसेना प्राप्ता । ( सहर्षमुत्थाय । ) अयि प्रिये,

सदा प्रदोषो मम याति जाग्रतः
सदा च मे निश्वसतो गता निशा ।

त्वया समेतस्य विशाललोचने
ममाद्य शोकान्तकरः प्रदोषकः ॥ ३७ ॥

तत्स्वागतं भवत्यै । इदमासनम् । अत्रोपविश्यताम् ।

**विदूषकः**—इदं आसणम् । उवविसदु भोदी । ( इदमासनम् । उपविशतु भवती । )

( वसन्तसेनासीना । ततः सर्वं उपविशन्ति । )

**चारुदत्तः**—वयस्य, पश्य पश्य ।

वर्षोदकमुद्गिरता श्रवणान्तविलम्बिना कदम्बेन ।
एकः स्तनोऽभिषिक्तो नृपसुत इव यौवराज्यस्थः ॥ ३८ ॥

तद्वयस्य, क्लिन्ने वाससी वसन्तसेनायाः । अन्ये प्रधानवाससी समुपनीयेतामिति ।

**विदूषकः**—जं भवं आणवेदि । ( यद्भवानाज्ञापयति । )

**चेटी**—अज्ज मित्तेअ, चिट्ठ तुमम् । अहं ज्जेव अज्जअं सुस्सूसइस्सम् । ( आर्य मैत्रेय, तिष्ठ त्वम् । अहमेवार्यो शुश्रूषयिष्यामि । ) [ तथा करोति । ]

**विदूषकः**—( अपवारितकेन । ) भो वअस्स, पुच्छामि दाव तत्थभोदिं किं पि । ( भो वयस्य, पृच्छामि तावत्तत्रभवतीं किमपि । )

**चारुदत्तः**—एवं क्रियताम् ।

**विदूषकः**—( प्रकाशम् । ) अध किंणिमित्तं उण ईदिसे पणट्ठचन्दालोए दुद्दिणअन्धआरे आअदा भोदी । ( अथ किंनिमित्तं पुनरीदृशे प्रनष्टचन्द्रालोके दुर्दिनान्धकार आगता भवती । )

**चेटी**—अज्जए, उजुओ बम्हणो । ( आर्ये, ऋजुको ब्राह्मणः । )

**वसन्तसेना**—णं णिउणोत्ति भणाहि । ( ननु निपुण इति भण । )

**चेटी**—एसा क्खु अज्जआ एव्वं पुच्छिदुं आअदा—'केत्तिअं ताए रअणावलीए मुल्लं' त्ति । ( एषा खल्वार्या एवं प्रष्टुमागता—'कियत्तस्या रत्नावल्या मूल्यम्' इति । )

**विदूषकः**—( जनान्तिकम् । ) भो, भणिदं मए, जधा अप्पमुल्ला रअणावली, बहुमुल्लं सुवण्णभण्डअम् । ण परितुट्ठा । अवरं मग्गिदुं आअदा । ( भोः, भणितं मया, यथाल्पमूल्या रत्नावली, बहुमूल्यं सुवर्णभाण्डम् । न परितुष्टा । अपरं याचितुमागता । )

**चेटी**—सा क्खु अज्जआए अत्तणकेरकेत्ति भणिअ जूदे हारिदा। सो अ सहिओ राअवात्थहारी ण जाणीअदि कहिं गदो त्ति। (सा खल्वार्यया आत्मीयेति भणित्वा द्यूते हारिता। स च सभिको राजवार्ताहारी न ज्ञायते कुत्र गत इति।)

**विदूषकः**—भोदि, मन्तिदं जेव मन्तीअदि। (भवति, मन्त्रितमेव मन्त्र्यते।)

**चेटी**—जाव सो अण्णेसीअदि ताव एदं जेव गेण्ह सुवण्णभण्डअम्। (यावत्सोऽन्विष्यते तावदिदमेव गृहाण सुवर्णभाण्डम्।) (इति दर्शयति।)

(विदूषको विचारयति।)

**चेटी**—अदिमेत्तं अज्जो णिज्झाअदि। ता किं दिट्ठपुरुव्वो दे। (अतिमात्रमार्यो निध्यायति। तत्किं दृष्टपूर्वं ते।)

**विदूषकः**—भोदि, सिप्पकुसलदाए ओबन्धेदि दिट्ठिम्। (भवति, शिल्पकुशलतयावबध्नाति दृष्टिम्।)

**चेटी**—अज्ज, वञ्चिदोसि दिट्ठीए। तं जेव एदं सुवण्णभण्डअम्। (आर्य, वञ्चितोऽसि दृष्ट्या। तदेवेदं सुवर्णभाण्डम्।)

**विदूषकः**—(सहर्षं) भो वअस्स, तं जेव सुवण्णभण्डअम्, जं अम्हाणं गेहे चोरेहिं अवहिदम्। (भो वयस्य, तदेवेदं सुवर्णभाण्डम्, यदस्माकं गृहे चौरैरपहृतम्।)

**चारुदत्तः**—वयस्य,

योऽस्माभिश्चिन्तितो व्याजः कर्तुं न्यासप्रतिक्रियाम्।
स एव प्रस्तुतोऽस्माकं किंतु सत्यं विडम्बना॥ ३९॥

**विदूषकः**—भो वअस्स, सच्चं सवामि बम्हणेण। (भो वयस्य, सत्यं शपे ब्राह्मण्येन।)

**चारुदत्तः**—प्रियं नः प्रियम्।

**विदूषकः**—(जनान्तिकम्।) भो, पुच्छामि णं कुदो एदं समासादिदं त्ति। (भोः, पृच्छामि ननु कुत इदं समासादितमिति।)

**चारुदत्तः**—को दोषः।

**विदूषकः**—(चेट्याः कर्णे।) एव्वं विअ। (एवमिव।)

**चेटी**—(विदूषकस्य कर्णे।) एव्वं विअ। (एवमिव।)

**चारुदत्तः**—किमिदं कथ्यते। किं वयं बाह्याः।

**विदूषकः**—(चारुदत्तस्य कर्णे।) एव्वं विअ। (एवमिव।)

**चारुदत्तः**—भद्रे, सत्यं तदेवेदं सुवर्णभाण्डम् ।

**चेटी**—अज्ज, अध इं । ( आर्य, अथ किम् । )

**चारुदत्तः**—भद्रे, न कदाचित्प्रियनिवेदनं निष्फलीकृतं मया । तद्गृह्यतां पारितोषिकमिदमङ्गुलीयकम् । ( इत्यनङ्गुलीयकं हस्तमवलोक्य लज्जां नाटयति । )

**वसन्तसेना**—( आत्मगतम् । ) अदो ज्जेव कामीअसि । ( अत एव काम्यसे । )

**चारुदत्तः**—( जनान्तिकम् । ) भोः, कष्टम् ।

धनैर्वियुक्तस्य नरस्य लोके किं जीवितेनादित एव तावत् ।
यस्य प्रतीकारनिरर्थकत्वात्कोपप्रसादा विफलीभवन्ति ॥ ४० ॥

अपि च ।

पक्षविकलश्च पक्षी शुष्कश्च तरुः सरश्च जलहीनम् ।
सर्पश्चोद्धृतदंष्ट्रस्तुल्यं लोके दरिद्रश्च ॥ ४१ ॥

अपि च ।

शून्यैर्गृहैः खलु समाः पुरुषा दरिद्राः
कूपैश्च तोयरहितैस्तरुभिश्च शीर्णैः ।
यदृष्टपूर्वजनसंगमविस्मृताना-
मेवं भवन्ति विफलाः परितोषकालाः ॥ ४२ ॥

**विदूषकः**—भो, अलं अदिमेत्तं संताप्पिदपेण । ( प्रकाशं सपरिहासम् । ) भोदि, समप्पीअदु ममकेरिआ ण्हाणसाडिआ । ( भोः, अलमतिमात्रं संतापितेन । भवति, समर्प्यतां मम स्नानशाटिका । )

**वसन्तसेना**—अज्ज चारुदत्त, जुत्तं णेदं इमाए रअणावलीए इमं जणं तुलइदुम् । ( आर्य चारुदत्त, युक्तं नेदमनया रत्नावल्या इमं जनं तूलयितुम् । )

**चारुदत्तः**—( सविलक्षस्मितम् । ) वसन्तसेने, पश्य पश्य ।

कः श्रद्धास्यति भूतार्थं सर्वो मां तूलयिष्यति ।
शङ्कनीया हि लोकेऽस्मिन्निष्प्रतापा दरिद्रता ॥ ४३ ॥

**विदूषकः**—हञ्जे, किं भोदीए इध ज्जेव सुविदव्वम् । ( चेटि, किं भवत्या इहैव सुप्तव्यम् । )

**चेटी**—( विहस्य । ) अज्ज मित्तेअ, अदिमेत्तं दाणिं उज्जुअं अत्ताणअं दंसेसि । ( आर्य मैत्रेय, अतिमात्रमिदानीमृजुमात्मानं दर्शयसि । )

**विदूषकः**—भो वअस्स, एसो क्खु ओसारअन्तो विअ सुहोवविट्टं जणं पुणोवि वित्थारिवारिधाराहिं पविट्ठो पज्जण्णो । ( भो वयस्य, एष खल्वपसारयन्निव सुखोपविष्टं जनं पुनरपि विस्तारिवारिधाराभिः प्रविष्टः पर्जन्यः । )

**चारुदत्तः**—सम्यगाह भवान् ।

अमूर्हि भित्त्वा जलदान्तराणि पङ्कान्तराणीव मृणालसूच्यः ।
पतन्ति चन्द्रव्यसनाद्विमुक्ता दिवोऽश्रुधारा इव वारिधाराः ॥४४॥

अपि च ।

धाराभिरार्यजनचित्तसुनिर्मलाभि-
श्चण्डाभिरर्जुनशरप्रतिकर्कशाभिः ।
मेघाः स्रवन्ति बलदेवपटप्रकाशाः
शक्रस्य मौक्तिकनिधानमिवोद्गिरन्तः ॥ ४५ ॥

प्रिये, पश्य पश्य ।

एतैः पिष्टतमालवर्णकनिभैरालिप्तमम्भोधरैः
संसक्तैरुपवीजितं सुरभिभिः शीतैः प्रदोषानिलैः ।
एषाम्भोदसमागमप्रणयिनी स्वच्छन्दमभ्यागता
रक्ता कान्तमिवाम्बरं प्रियतमा विद्युत्समालिङ्गति ॥४६॥

( वसन्तसेना शृङ्गारभावं नाटयन्ती चारुदत्तमालिङ्गति । )

**चारुदत्तः**—( स्पर्शं नाटयन्प्रत्यालिङ्ग्य । )

भो मेघ गम्भीरतरं नद त्वं तव प्रसादात्स्मरपीडितं मे ।
संस्पर्शरोमाञ्चितजातरागं कदम्बपुष्पत्वमुपैति गात्रम् ॥ ४७ ॥

**विदूषकः**—दासीए पुत्त दुद्दिण, अणज्जो दाणिं सि तुमम्, जं अत्तभोदिं विज्जुआए भायावेसि । ( दास्याः पुत्र दुर्दिन, अनार्य इदानीमसि त्वम्, यदत्रभवतीं विद्युता भीषयसि । )

**चारुदत्तः**—वयस्य, नाहर्स्युपालब्धुम् ।

वर्षशतमस्तु दुर्दिनमविरतधारं शतह्रदा स्फुरतु ।
अस्माद्विधदुर्लभया यदहं प्रियया परिष्वक्तः ॥ ४८ ॥

अपि च । वयस्य,

धन्यानि तेषां खलु जीवितानि ये कामिनीनां गृहमागतानाम् ।
आर्द्राणि मेघोदकशीतलानि गात्राणि गात्रेषु परिष्वजन्ति ॥ ४९ ॥

प्रिय वसन्तसेने,

स्तम्भेषु प्रचलितवेदिसंचयान्तं
शीर्णत्वात्कथमपि धार्यते वितानम्।
एषा च स्फुटितसुधाद्रवानुलेपा-
त्साक्लिन्ना सलिलभरेण चित्रभित्तिः ॥५०॥

( ऊर्ध्वमवलोक्य। ) अये इन्द्रधनुः। प्रिये, पश्य पश्य।

विद्युज्जिह्वेनेदं महेन्द्रचापोच्छ्रितायतभुजेन।
जलधरविवृद्धहनुना विजृम्भितमिवान्तरीक्षेण ॥ ५१ ॥

तदेहि। अभ्यन्तरमेव प्रविशावः। ( इत्युत्थाय परिक्रामति। )

तालीषु तारं विटपेषु मन्द्रं शिलासु रुक्षं सलिलेषु चण्डम्।
संगीतवीणा इव ताड्यमानास्तालानुसारेण पतन्ति धाराः ॥५२॥

( इति निष्क्रान्ताः सर्वे। )

**दुर्दिनो नाम पञ्चमोऽङ्कः।**

षष्ठोऽङ्कः ।

( ततः प्रविशति चेटी। )

**चेटी**—कधं अज्ज वि अज्जआ ण विबुज्झदि । भोदु । पविसिअ पडिबोधइस्सम् । ( कथमद्याप्यार्या न विबुध्यते । भवतु । प्रविश्य प्रतिबोधयिष्यामि । )
[ इति नाट्येन परिक्रामति । ]

( ततः प्रविशत्याच्छादितशरीरा प्रसुप्ता वसन्तसेना । )

**चेटी**—( निरूप्य । ) उत्थेदु उत्थेदु अज्जआ । पभादं संवुत्तम् । (उत्तिष्ठतूत्तिष्ठत्वार्या । प्रभातं संवृत्तम् । )

**वसन्तसेना**—( प्रतिबुद्धय । ) कधं रत्ति ज्जेव पभादं संवुत्तम् । ( कथं रात्रिरेव प्रभातं संवृत्तम् । )

**चेटी**—अम्हाणं एसो प्रभादो । अज्जआए उण रत्ति ज्जेव । ( अस्माकमेतत्प्रभातम् । आर्यायाः पुना रात्रिरेव । )

**वसन्तसेना**—हञ्जे, कहिं उण तुम्हाणं जूदिअरो । ( चेटि, कुतः पुनर्युष्माकं द्यूतकरः । )

**चेटी**—अज्जए, वड्ढमाणअं समादिसिअ पुप्फकरण्डअं जिण्णुज्जाणं गदो अज्जचारुदत्तो । ( आर्ये, वर्धमानकं समादिश्य पुष्पकरण्डकं जीर्णोद्यानं गत आर्यचारुदत्तः । )

**वसन्तसेना**—किं उमादिसिअ । ( किं समादिश्य। )

**चेटी**—जोएहि रत्तीए पवहणम् , वसन्तसेना गच्छदु त्ति । ( योजय रात्रौ प्रवहणम् वसन्तसेना गच्छत्विति । )

**वसन्तसेना**—हञ्जे, कहिं मए गन्तव्वम् । ( चेटि, कुत्र मया गन्तव्यम् ।)

**चेटी**—अज्जए, जहिं चारुदत्तो । ( आर्ये, यत्र चारुदत्तः । )

**वसन्तसेना**—(चेटीं परिष्वज्य ।) हञ्जे, सुट्ठु ण निज्झाइदो रत्तीए । ता अज्ज पच्चक्खं पेक्खिस्सम् । हञ्जे, किं पविट्ठा अहं इह अब्भन्तरचदुस्सालअम् । ( चेटि, सुष्ठु न निध्यातो रात्रौ । तदद्य प्रत्यक्षं प्रेक्षिष्ये । चेटि, किं प्रविष्टाहमिहाभ्यन्तरचतुःशालकम् )

**चेटी**—ण केवलं अब्भन्तरचदुस्सालअम् । सव्वजणस्स विहिअअं पविट्ठा । ( न केवलमभ्यन्तरचतुःशालकम् । सर्वजनस्यापि हृदयं प्रविष्टा । )

**वसन्तसेना**—अवि संतप्पदि चारुदस्स परिअणो । ( अपि संतप्यते चारुदत्तस्य परिजनः । )

**चेटी**—संतप्पिस्सदि। ( संतप्स्यति। )

**वसन्तसेना**—कदा। ( कदा। )

**चेटी**—जदोअज्जआ गमिस्सदि। ( यदार्या गमिष्यति। )

**वसन्तसेना**—तदो मए पढमं संतप्पिदव्वम्। ( सानुनयम्। ) हञ्जे गेण्ह एदं रअणावलिम्। मम बहिणीआए अज्जाधूदाए गदुअ समप्पेहि भणिदव्वं च—'अहं सिरिचारुदत्तस्स गुणणिज्जिदा दासी, तदा तुम्हाणं पि। ता एसा तुह ज्जेव कण्ठाहरणं होदु रअणावली। ( तदा मया प्रथमं संतप्तव्यम्। चेटि, गृहाणेमां रत्नावलीम्। मम भगिन्या आर्याधूतायै गत्वा समर्पय वक्तव्यं च—'अहं श्रीचारुदत्तस्य गुणनिर्जिता दासी, तदा युष्माकमपि। तदेषा तवैव कण्ठाभरणं भवतु रत्नावली'। )

**चेटी**—अज्जए, कुपिस्सदि चारुदत्तो अज्जाए दाव। ( आर्ये, कुपिष्यति चारुदत्त आर्यायै तावत्। )

**वसन्तसेना**—गच्छ। ण कुपिस्सदि। ( गच्छ न कुपिष्यति। )

**चेटी**—( गृहीत्वा। ) जं आणवेदि। ( इति निष्क्राम्य पुनः प्रविशति। ) अज्जए, भणादि अज्जा धूदा—'अज्जउत्तेण तुम्हाणं पसादीकिदा। ण जुत्तं मम एदं गेण्हिदुम्। अज्जउत्तो ज्जेव मम आहरणविसेसो त्ति जाणादु भोदी'। ( यदाज्ञापयति। आर्ये, भणत्यार्या धूता—'आर्यपुत्रेण युष्माकं प्रसादीकृता। न युक्तं ममैतां ग्रहीतुम्। आर्यपुत्र एव ममाभरणविशेष इति जानातु भवती। )

( ततः प्रविशति दारकं गृहीत्वा रदनिका। )

**रदनिका**—एहि वच्छ, सअडिआए कीलम्ह। ( एहि वत्स, शकटिकया क्रीडयावः। )

**दारकः**—( सकरुणम्। ) रदणिए, किं मम एदाए मट्टिआसअडिआए तं ज्जेव सोवण्णासअडिअं देहि। ( रदनिके किं ममैतया मृत्तिकाशकटिकया तामेव सौवर्णशकटिकां देहि। )

**रदनिका**—( सनिर्वेदं निश्वस्य। ) जाद, कुदो अम्हाणं सुवण्णववहारो तादस्स पुणो वि रिद्धीए सुवण्णसअडिआए कीलिस्ससि। ता जाव विणोदेमि णम्। अज्जआवसन्तसेणाआए समीवं उवसप्पिस्सम्। ( उपसृत्य। ) अज्जए, पणमामि। ( जात, कुतोऽस्माकं सुवर्णव्यवहारः। तातस्य पुनरपि ऋद्ध्या सुवर्णशकटिकया क्रीडिष्यसि। तद्यावद्विनोदयाम्येनम्। आर्यावसन्तसेनायाः समीपमुपसर्पिष्यामि आर्ये, प्रणमामि। )

**वसन्तसेना**—रणदिए, साअदं दे । कस्स उण अअं दारओ। अणलंकिदसरीरो वि चन्दमुहो आणन्देदि मम हिअअम् । ( रदनिके, स्वागतं ते । कस्य पुनरयं दारकः । अनलंकृतशरीरोऽपि चन्द्रमुख आनन्दयति मम हृदयम् । )

**रदनिका**—एसो क्खु अज्जचारुदत्तस्स पुत्तो रोहसेणो णाम । ( एष खल्वार्यचारुदत्तस्य पुत्रो रोहसेनो नाम । )

**वसन्तसेना**—( बाहु प्रसार्य । ) एहि मे पुत्तअ, आलिङ्ग । ( इत्यङ्क उपवेश्य । ) अणुकिदं अणेण पिदुणो रूवम् । ( एहि मे पुत्रक, आलिङ्ग । अनुकृतमनेन पितू रूपम् । )

**रदनिका**—ण केवलं रूवम्, सीलं पि तक्केमि । एदिणा अज्जचारुदत्तो अत्ताणअं विणोदेदि । ( न केवलं रूपम्, शीलमपि तर्कयामि । एतेनार्यचारुदत्त आत्मानं विनोदयति । )

**वसन्तसेना**—अध किंणिमित्तं एसो रोअदि । ( अथ किंनिमित्तमेष रोदिति । )

**रदनिका**—एदिणा पडिवेसिअगहवइदारअकेरिआए सुवण्णसअडिआए कीलिदम् । तेण अ सा णीदा । तदो उण तं मग्गन्तस्स मए इअं मट्टिआसअडिआ कदुअ दिण्णा । तदो भणादि—'रदणिए, किं मम एदाए मट्टिआसअडिआ । तं ज्जेव सोवण्णसअडिअं देहि' त्ति । ( एतेन प्रतिवेशिकगृहपतिदारकस्य सुवर्णशकटिकया क्रीडितम् । तेन च सा नीता । ततः पुनस्तां याचतो मयेयं मृत्तिकाशकटिका कृत्वा दत्ता । ततो भणति—' रदनिके, किं ममैतया मृत्तिकाशकटिकया । तामेव सौवर्णशकटिकां देहि ' इति । )

**वसन्तसेना**—हद्धी हद्धी । अअं पि णाम परसंपत्तीए संतप्पदि । भअवं कअन्त, पोक्खरवत्तपडिदजलबिन्दुसरिसेहिं कीलसि तुमं पुरिसभाअधेएहिं । ( इति साम्रा । ) जाद, मा रोद । सोवण्णसअडिआए कीलिस्ससि । ( हा धिक् हा धिक् । अयमपि नाम परसंपत्त्या संतप्यते । भगवन्कृतान्त, पुष्करपत्रपतितजलबिन्दुसदृशैः क्रीडसि त्वं पुरुषभागधेयैः । जात मा रुदिहि । सौवर्णशकटिकया क्रीडिष्यसि । )

**दारकः**—रदणिए, का एसा । ( रदनिके, कैषा । )

**वसन्तसेना**—पिदुणो दे गुणणिज्जिदा दासी । ( पितुस्ते गुणनिर्जिता दासी । )

**रदनिका**—जाद, अज्जआ दे जणणी भोदि । ( जात, आर्या ते जननी भवति । )

**दारकः**—रदणिए, अलिअं तुमं भणासि । जइ अम्हाणं अज्जआ जणणी ता कीस अलंकिदा । ( रदनिके, अलीकं त्वं भणसि । यद्यस्माकमार्या जननी, तत्किमर्थमलंकृता । )

**वसन्तसेना**—जाद, मुद्धेण मुहेण अदिकरुणं मन्तोसि । ( नाट्येनाभरणान्यवतार्य रुदति । ) एसा दाणिं दे जणणी संवुत्ता । ता गेण्ह एदं अलंकारअम् । सोवण्णसअडिअं घडावेहि । ( जात, मुग्धेन मुखेनातिकरुणं मन्त्रयसि । एषेदानीं ते जननी संवृत्ता । तद्गृहाणैतमलंकारम् । सौवर्णशकटिकां कारय । )

**दारकः**—अवेहि । ण गेण्हिस्सम् । रोदसि तुमम् । ( अपेहि । न ग्रहीष्यामि । रोदिषि त्वम् । )

**वसन्तसेना**—( अश्रूणि प्रमृज्य । ) जाद, ण रोदिस्सम् । गच्छ कील । ( अलंकारैर्मृच्छकटिकं पूरयित्वा । ) जाद, कारेहि सोवण्णसअडिअम् । ( जात, न रोदिष्यामि । गच्छ । क्रीड । जात, कारय सौवर्णशकटिकाम् । )

( इति दारकमादाय निष्क्रान्ता रदनिका । )

( प्रविश्य प्रवहणाधिरूढः )

**चेटः**—लदणिए, लदणिए, णिवेदेहि अज्जआए वशन्तशेणाए—'ओहालिअं पक्खदुआलए शज्जं पवहणं चिट्ठदि ' । ( रदनिके रदनिके, निवेदयार्यायै वसन्तसेनायै—' अपवारितं पक्षद्वारके सज्जं प्रवहणं तिष्ठति ' । )

( प्रविश्य )

**रदनिका**—अज्जए, एसो वड्ढमाणओ विण्णवेदि—' पक्खदुआरए सज्जं पवहणं त्ति । ( आर्ये एष वर्धमानको विज्ञापयति—पक्षद्वारे सज्जं प्रवहणम्' इति । )

**वसन्तसेना**—हञ्जे, चिट्ठदु मुहुत्तअम् । जाव अहं अत्ताणअं पसाधेमि । ( चेटि, तिष्ठतु मुहूर्तकम् । यावदहमात्मानं प्रसाधयामि । )

**रदनिका**—( निष्क्रम्य । ) वड्ढमाणआ; चिट्ठ मुहुत्तअम् । जाव अज्जआ अत्ताणअं पसाधेदि । ( वर्धमानक, तिष्ठ मुहूर्तकम् । यावदार्यात्मानं प्रसाधयति । )

**चेटः**—ही ही भो, मए वि जाणत्थलके विशुमलिदे ता जाव गेण्हिअ आअच्छामि । एदे णश्शालज्जुकडुआ बइल्ला । भोदु । पवहणेण ज्जेव गदागदिं कलिश्शम् । ( ही ही भोः, मयापि यानास्तरणं विस्मृतम् । तद्यावद्गृहीत्वागच्छामि एते नासिकारज्जुकटुका बलीवर्दाः । भवतु । प्रवहणेनैव गतागतिं करिष्यामि । ) [ इति निष्क्रान्तश्चेटः । ]

**वसन्तसेना**—हञ्जे, उवणेहि मे पसाहणम् । अत्ताणअं पसाधइस्सम् । ( चेटि उपनय मे प्रसाधनम् । आत्मानं प्रसाधयिष्यामि । ) [ इति प्रसाधयन्ती स्थिता । ]

( प्रविश्य प्रवहणाधिरूढः )

**स्थावरकश्चेटः**—आणत्तम्हि लाअशालअशंठाणेण—'थावलआ, पवहणं गेण्हिअ पुप्फकलण्डअं जिणुज्जाणं तुलिदं आअच्छेहि' त्ति। भोदु। तहिं ज्जेव गच्छामि। वहध बइल्ला, वहध। ( परिक्रम्यावलोक्य च। ) कधं गामशअलेहिं लुद्धे मग्गे। किं दाणिं एत्थ कलइश्शम्। ( साटोपम्। ) अले ले, ओशलध ओशलध। ( आकर्ण्य। ) किं भणाध—'एशे कश्शकेलके पवहणे' त्ति। एशे लाअशालअशंठाणकेलके पवहणे त्तिं। ता शिग्घं ओशलध। ( अवलोक्य। ) कधम्, एशे अवले शहिअं विअ मं पेक्खिअ शहश ज्जेव जूदपलाइदे विअ जूदिअले ओहालिअ अत्ताणअं अण्णदो अवक्कन्ते। ता को उण एशे। अधवा किं मम एदिणा। तुलिदं गामिश्शम्। अले ले गामलुआ, ओशलध ओशलध। किं भणाध—'मुदुत्तअं चिट्ठ। चक्कपलिवट्टिं देहि' त्ति। अले ले, लाअशालअशंठाणकेलके हग्गे शूले चक्कपलिवट्टि दइश्शम्। अधवा एशे एआई तवश्शी। ता एव्वं कलेमि। एदं पवहणं अज्जचालुदत्तश्श रुक्खवाडिआए पक्खदु आलए थावेमि। ( इति प्रवहणं संस्थाप्य। ) एशे म्हि आअदे। ( आज्ञप्तोऽस्मि राजश्यालकसंस्थानेन—'स्थावरक, प्रवहणं गृहीत्वा पुष्पकरण्डकं जीर्णोद्यानं त्वरितमागच्छ' इति। भवतु। तत्रैव गच्छामि। वहतं बलीवर्दौ, वहतम्। कथं ग्रामशकटै रुद्धो मार्गः। किमिदानीमत्र करिष्यामि। अरे रे, अपसरत अपसरत। किं भणथ—'एतत्कस्य प्रवहणम्' इति। एतद्राजश्यालकसंस्थानस्य प्रवहणमिति। तच्छीघ्रमपसरत। कथम्, एषोऽपरः सभिकमिव मां प्रेक्ष्य सहसैव द्यूतपलायित इव द्यूतकरोऽपवार्यात्मानमन्यतोऽपक्रान्तः। त त्कः पुनरेषः। अथवा किं ममैतेन। त्वरितं गमिष्यामि। अरे रे ग्राम्याः, अपसरत अपसरत। किं भणथ—'मुहूर्तकं तिष्ठ। चक्रपरिवृत्तिं देहि' इति। अरे रे, राजश्यालकसंस्थानस्याहं शूरश्चक्रपरिवृत्तिं दास्यामि। अथवा एष एकाकी तपस्वी। तदेवं करोमि। एतत्प्रवहणमार्यचारुदत्तस्य वृक्षावाटिकायाः पक्षद्वारके स्थापयामि। एषोऽस्म्यागतः। ) ( इति निष्क्रान्तः। )

**चेटी**—अज्जए, णेमिसद्दो विअ सुणीअदि। ता आअदो पवहणो। ( आर्ये, नेमिशब्द इव श्रूयते। तदागतं प्रवहणम्। )

**वसन्तसेना**—हञ्जे, गच्छ। तुवरदि मे हिअअम्। ता आदेसेहि पक्खदुआरअम्। ( चेटि, गच्छ। त्वरयति मे हृदयम्। तदादिश पक्षद्वारम्। )

**चेटी**—एदु एदु अज्जआ। ( एत्वेत्वार्या। )

**वसन्तसेना**—( परिक्रम्य। ) हञ्जे, वीसम तुमम्। ( चेटि, विश्राम्य त्वम्। )

**चेटी**—जं अज्जआ आणवेदि । ( यदार्याज्ञापति । ) ( इति निष्क्रान्ता । )

**वसन्तसेना**—( दक्षिणाक्षिस्पन्दं सूचयित्वा प्रवहणमधिरुह्य च । ) किं ण्णेदं फुरदि दाहिणं लोअणम् । अधवा चारुदत्तस्स जेव दंसणं अणिमित्तं पम-ज्जइस्सदि । ( किं न्विदं स्फुरति दाक्षिणं लोचनम् । अथवा चारुदत्तस्यैव दर्शनमनिमित्तं प्रमार्जयिष्यति । )

( प्रविश्य । )

**स्थावरकश्चेटः**—ओशालिदा मए शअडा । ता जाव गच्छामि । ( इति नाट्येनाधिरुह्य चालयित्वा । स्वगतम् । ) भालिके पवहणे । अधवा चक्क-पलिवट्टिआए पलिश्शन्तश्श भालिके पवहणे पडिभाशेदि । भोदु । गमिश्शम् । जाध गोणा, जाध । ( अपसारिता मया शकटाः । तद्यावद्गच्छामि । भारवत्प्रवहणम् । अथवा चक्रपरिवर्तनेन परिश्रान्तस्य भारवत्प्रवहणं प्रतिभासते । भवतु । गमिष्यामि । यातं गावौ, यातम् । )

( नेपथ्ये । )

अरे रे दोवारिंया, अप्पमत्ता सएसु सएसु गुम्मट्ठाणेसु होध । एसो अज्ज गोवालदारओ गुत्तिअं भञ्जिअ गुत्तिवालअं वावादिअ बन्धणं भेदिअ परिब्भट्ठो अवक्कमदि । ता गेण्हध गेण्हध । ( अरे रे दौवारिकाः, अप्रमत्ताः स्वेषु स्वेषु गुल्मस्थानेषु भवत । एषोऽद्य गोपालदारको गुप्तिं भङ्क्त्वा गुप्तिपालकं व्यापाद्य बन्धनं भित्त्वा परिभ्रष्टोऽपक्रामति । तद्गृह्णीत गृह्णीत । )

( प्रविश्यापटीक्षेपेण संभ्रान्त एकचरणलग्ननिगडोऽवगुण्ठित आर्यकः परिक्रामति । )

**चेटः**—( स्वगतम् ) महन्ते णअलीए शंभमे उप्पण्णे । ता तुलिदं तुलिदं गमिश्शम् । ( महान्नगर्यां संभ्रम उत्पन्नः । तत्त्वरितं त्वरितं गमिष्यामि । ) [ इति निष्कान्तः । ]

**आर्यकः**—

हित्वाहं नरपतिबन्धनापदेश-
व्यापत्तिव्यसनमहार्णवं महान्तम् ।
पादाग्रस्थितनिगडैकपाशकर्षी
प्रभ्रष्टो गज इव बन्धनाद्भ्रमामि ॥ १ ॥

भोः, अहं खलु सिद्धादेशजनितपरित्रासेन राज्ञा पालकेन घोषादानीय विशसने गूढागारे बन्धनेन बद्धः । तस्माच्च प्रियसुहृच्छर्विलकप्रसादेन बन्धनात्परिभ्रष्टोऽस्मि । ( अश्रूणि विसृज्य । )

भाग्यानि मे यदि तदा मम कोऽपराधो
यद्बन्धनाग इव संयमितोऽस्मि तेन ।
दैवी च सिद्धिरपि लङ्घयितुं न शक्या
गम्यो नृपो बलवता सह को विरोधः ॥ २ ॥

तत्कुत्र गच्छामि मन्दभाग्यः । ( विलोक्य । ) इदं कस्यापि साधोरनावृत-पक्षद्वारं गेहम् ।

इदं गृहं भिन्नमदत्तदण्डो विशीर्णसंधिश्च महाकपाटः ।
ध्रुवं कुटुम्बी व्यसनाभिभूतां दशां प्रपन्नो मम तुल्यभाग्यः ॥ ३ ॥

तदत्र तावत्प्रविश्य तिष्ठामि ।

( नेपथ्ये । )

जाध गोणा, जाध । ( यातं गावौ, यातम् । )

**आर्यकः**—( आकर्ण्य । ) अये, प्रवहणमित एवाभिवर्तते ।

भवेद्गोष्ठीयानं न च विषमशीलैरधिगतं
वधूसंयानं वा तदभिगमनोपास्थितमिदम् ।
बहिर्नेतव्यं वा प्रवरजनयोग्यं विधिवशा-
द्विविक्तत्वाच्छून्यं मम खलु भवेदैवविहितम् ॥ ४ ॥

( ततः प्रवहणेन सह प्रविश्य । )

**वर्धमानकश्चेटः**—हीमाणहे । आणीदे मए जाणत्थलके । लदणिए, णिवेदेहि अज्जआए वशन्तशेणाए—‘ अवत्थिदे शज्जे पवहणे अहिलुहिअ पुप्फकलण्डअं जिण्णुज्जाणं गच्छदु अज्जआ ’ । ( आश्चर्यम् । आनीतं मया यानास्तरणम् । रदनिके, निवेदयार्यायै वसन्तसेनायै—‘अवस्थितं सज्जं प्रवहणमधिरुह्य पुष्पकरण्डकं जीर्णोद्यानं गच्छत्वार्या ’ । )

**आर्यकः**—( आकर्ण्य । ) गणिकाप्रवहणमिदम् । बहिर्यानं च । भवतु । अधिरोहामि । ( इति स्वैरमुपसर्पति । )

**चेटः**—( श्रुत्वा । ) कधं णेउलशद्दे । ता आअदा क्खु अज्जआ । अज्जए, इमे णश्शाकडुआ बइल्ला । ता पिट्ठदो जेव आलुहदु अज्जआ । ( कथं नूपुरशब्दः । तदागता खल्वार्या । आर्ये, इमौ नासिकारज्जुकटुकौ बलीवर्दौ । तत्पृष्ठत एवारोहत्वार्या । )

( आर्यकस्तथा करोति । )

**चेटः**—पादुप्फालचालिदाणं णेउलाणं वीशन्तो शद्दो। भलक्कन्ते अ पवहणे। तथा तक्केमि शंपदं अज्जआए आलूढाए होदव्वम्। ता गच्छामि। जाध गोणा, जाध। ( पादोत्फालचालितानां नूपुराणां विश्रान्तः शब्दः। भाराक्रान्तं च प्रवहणम्। तथा तर्कयामि सांप्रतमार्ययारूढया भवितव्यम्। तद्गच्छामि। यातं गावौ, यातम्। ) [ इति परिक्रामति। ]

( प्रविश्य। )

**वीरकः**—अरे रे, अरे जअ-जअमाण-चन्दणअ-मङ्गल-फुल्लभद्दप्पमुहा,

किं अच्छध वीसद्धा जो सो गोवालदारओ बद्धो।

भेत्तूण समं वच्चइ णरवइहिअअं अ बन्धणं चावि॥ ५॥

अले, पुरत्थिमे पदोलीदुआरे चिट्ठ तुमम्। तुमं पि पच्छिमे, तुमं पि दक्खिणे, तुमं पि उत्तरे। जो वि एसो पाआरखण्डो, एदं अहिरुहिअ चन्दणेण समं गदुअ अवलोएमि। एहि चन्दणअ, एहि। इदो दाव। ( अरे रे, अरे जय-जयमान-चन्दनक-मङ्गल पुष्पभद्रप्रमुखाः,

किं स्थ विश्रब्धाः यः स गोपालदारको बद्धः।

भित्त्वा समं व्रजति नरपतिहृदयं च बन्धनं चापि॥

अरे, पुरस्तात्प्रतोलीद्वारे तिष्ठ त्वम्। त्वमपि पश्चिमे, त्वमपि दक्षिणे, त्वमप्युत्तरे। योऽप्येष प्राकारखण्डः, एतमधिरूह्य चन्दनेन समं गत्वावलोकयामि। एहि चन्दनक, एहि। इतस्तावत्। )

( प्रविश्य संभ्रान्तः )

**चन्दनकः**—अरे रे वीरअ विसल्ल-भीमङ्गअ-दण्डकालअ-दण्डसूरप्पमुहा,

आअच्छध वीसत्था तुरिअं जत्तेह लहु करेज्जाह।

लच्छी जेण ण रण्णोपहवइ गोत्तन्तरं गन्तुम्॥ ६॥

अवि अ।

उज्जाणेसु सहासु अ मग्गे णअरीव आवणे घोसे।

तं तं जोहह तुरिअं सङ्का वा जाअए जत्थ॥ ७॥

रे रे वीरअ किं किं दरिसेसि भणाहि दाव वीसद्धम्।

भेत्तूण अ बन्धणअं को सो गोवालदारअं हरइ॥ ८॥

कस्सट्ठमो दिणअरो कस्स चउत्थो अ वट्टए चन्दो।

छट्ठो अ भग्गवगहो भूमिसुओ पञ्चमो कस्स॥ ९॥

भण कस्स जम्मछट्ठो जीवो णवमो तहेअ सूरसुओ।

जीअन्ते चन्दणए को सो गोवालदारअं हरइ॥ १०॥

(अरे रे वीरक-वीशल्य-भीमाङ्गद-दण्डकाल-दण्डशूरप्रमुखाः,)
आगच्छत विश्वस्तास्त्वरितं यतध्वं लघु कुरुत ।
लक्ष्मीर्येन न राज्ञः प्रभवति गोत्रान्तरं गन्तुम् ॥

अपि च ।
उद्यानेषु सभासु च मार्गे नगर्यामापणे घोषे ।
तं तमन्वेषयत त्वरितं शङ्का वा जायते यत्र ॥
रे रे वीरक किं किं दर्शयसि भणसि तावद्विश्रब्धम् ।
भित्त्वा च बन्धनकं कः स गोपालदारकं हरति ॥
कस्याष्टमो दिनकरः कस्य चतुर्थश्च वर्तते चन्द्रः ।
षष्ठस्य भार्गवग्रहो भूमिसुतः पञ्चमः कस्य ॥
भण कस्य जन्मषष्ठो जीवो नवमस्तथैव सूरसुतः ।
जीवति चन्दनके कः स गोपालदारकं हरति ॥ )

**वीरकः**—भड चन्दणआ,
अवहरइ कोवि तुरिअं चन्दणअ सवामि तुज्ज हिअएण ।
जह अद्धुइददिअणरे गोवालदारओ खुडिदो ॥ ११ ॥ (भट चन्दनक)
[ अपरहति कोऽपि त्वरितं चन्दनक शपे तव हृदयेन ।
यथार्धोदितदिनकरे गोपालदारकः खुटितः ॥ ]

**चेटः**—जाध गोणा, जाध । ( यातं गावौ यातम् । )

**चन्दनकः**—( दृष्ट्वा । ) अरे रे पेक्ख पेक्ख ।
ओहारिओ पवहणो वच्चइ मज्झेण राअमग्गस ।
एदं दाव विआरह कस्स कहिं पवासिओ पवहणो त्ति ॥ १२ ॥
( अरे रे, पश्य पश्य । )
[ अपवारितं प्रवहणं व्रजति मध्येन राजमार्गस्य ।
एतत्तावद्विचारय कस्य कुत्र प्रोषितं प्रवहणमिति ॥ ]

**वीरकः**—( अवलोक्य । ) अरे पवहणवाहआ, मा दाव एवं पवहणं वाहेहि । कस्सकेरकं एदं पवहणम् । को वा इध आरूढो । कहिं वा वज्जइ । ( अरे प्रवहणवाहक, मा तावदेतत्प्रवहणं वाहय । कस्यैतत्प्रवहणम् । को वा इहारूढः । कुत्र वा व्रजति । )

**चेटः**—एशे क्खु पवहणे अज्जचालुदत्ताह केलके । इध अज्जआ । वशन्तशेणा आलूढा पुप्फकरण्डअं जिण्णुज्जाणं कीलिदुं चालुदत्तस्य णीअदि । ( एतत्खलु प्रवहणमार्यचारुदत्तस्य । इहार्या वसन्तसेनारूढा । पुष्पकरण्डकं जीर्णोद्यानं क्रीडितुं चारुदत्तस्य नीयते । )

**वीरकः**—( चन्दनमुपसृत्य । ) एसो पवहणवाहओ भणादि—'अज्जचारु-दत्तस्य पवहणम्। वसन्तशेणा आरूढा। पुप्फकरण्डअं जिण्णुज्जाणं णीअदि' त्ति। ( एष प्रवहणवाहको भणति—'आर्यचारुदत्तस्य प्रवहणम्। वसन्तसेनारूढा। पुष्पकरण्डकं जीर्णोद्यानं नीयते' इति। )

**चन्दनकः**—ता गच्छदु। ( तद्गच्छतु। )

**वीरकः**—अणवलोइदो ज्जेव। ( अनवलोकित एव। )

**चन्दनकः**—अध इं। ( अथ किम्। )

**वीरकः**—कस्स पच्चएण। ( कस्य प्रत्ययेन। )

**चन्दनकः**—अज्जचारुदत्तस्य। ( आर्यचारुदत्तस्य )।

**वीरकः**—को अज्जचारुदत्तो, का वा वसन्तसेणा जेण अणवलोइदं वज्जइ। ( क आर्यचारुदत्तः; का वा वसन्तसेना, येनानवलोकितं व्रजति। )

**चन्दनकः**—अरे अज्जचारुदत्तं ण जाणासि, ण वा वसन्तसेणिअम्। जइ अज्जचारुदत्तं वसन्तसेणिणं वा ण जाणासि, ता गअणे जोण्हासहिदं चन्दं पि तुमं ण जाणासि।

को तं गुणारविन्दं सीलमिअङ्कं जाणो ण जाणादि।
आवण्णदुक्खमोक्खं चउसाअरसारअं रअणम्॥ १३॥
दो ज्जेव पूअणीआ इह णअरीए तिलअभूदा अ।
अज्जा वसन्तसेणा धम्मणिहि चारुदत्तो अ॥ १४॥

( अरे आर्यचारुदत्तं न जानासि, न वा वसन्तसेनाम्। यद्यार्यचारुदत्तं वसन्तसेनां वा न जानासि, तदा गगने ज्योत्स्नासहितं चन्द्रमपि त्वं न जानासि।

कस्तं गुणारविन्दं शीलमृगाङ्कं जनो न जानाति।
आपन्नदुःखमोक्षं चतुःसागरसारं रत्नम्॥
द्वावेव पूजनीयाविह नगर्यां तिलकभूतौ च।
आर्या वसन्तसेना धर्मनिधिश्चारुदत्तश्च॥ )

**वीरकः**—अरे चन्दणआ,

जाणामि चारुदत्तं वसन्तसेणं अ सुट्ठु जाणामि।
पत्ते अ राअकज्जे पिदरं पि अहं ण जाणामि॥ १५॥

( अरे चन्दनक,

जानामि चारुदत्तं वसन्तसेनां च सुष्ठु जानामि।
प्राप्ते च राजकार्ये पितरमप्यहं न जानामि। )

**आर्यकः**—( स्वगतम् । ) अयं मे पूर्ववैरी । अयं मे पूर्वबन्धुः । यतः ।

एककार्यनियोगेऽपि नानयोस्तुल्यशीलता ।
विवाहे च चितायां च यथा हुतभुजोर्द्वयोः ॥ १६ ॥

**चन्दनकः**—तुमं तन्तिलो सेणावई रण्णो पच्चइदो । एदे धारिदा मए बइल्ला । अवलोएहि । ( त्वं तन्त्रिलः सेनापती राज्ञः प्रत्ययितः । एतौ धारितौ मया बलीवर्दौ । अवलोकय । )

**वीरकः**—तुमं पि रण्णो पच्चइदो बलवई । ता तुमं ज्जेव अवलोहि । ( त्वमपि राज्ञः प्रत्ययितो बलपतिः । तस्मात्त्वमेवावलोकय । )

**चन्दनकः**—मए अवलोइदं तुए अवलोइदं भोदि । ( मयावलोकितं त्वयावलोकितं भवति । )

**वीरकः**—जं तुए अवलोइदं तं रण्णा पालएण अवलोइदम् । ( यत्त्वयावलोकितं तद्राज्ञा पालकेनावलोकितम् । )

**चन्दनकः**—अरे, उण्णामेहि धुरम् । ( अरे उन्नामय धुरम् । )

( चेटस्तथा करोति । )

**आर्यकः**—( स्वगतम् । ) अपि रक्षिणो मामवलोकयन्ति । अशस्त्रश्चास्मि मन्दभाग्यः । अथवा ।

भीमस्यानुकरिष्यामि बाहुः शस्त्रं भविष्यति ।
वरं व्यायच्छतो मृत्युर्न गृहीतस्य बन्धने ॥ १७ ॥

अथवा साहसस्य तावदनवसरः ।

( चन्दनको नाट्येन प्रवहणमारुह्यावलोकयति । )

**आर्यकः**—शरणागतोऽस्मि ।

**चन्दनकः**—( संस्कृतमाश्रित्य । ) अभयं शरणागतस्य ।

**आर्यकः**—

त्यजति किल तं जयश्रीर्जहति च मित्राणि बन्धुवर्गश्च ।
भवति च सदोपहास्यो यः खलु शरणागतं त्यजति ॥ १८ ॥

**चन्दनकः**—कधं अज्जओ गोवालदारओ सेणवित्तासिदो विअपत्तरहो साउणिअस्स हत्थे णिवडिदो । ( विचिन्त्य । ) एसो अणवराधो सरणाअदो अज्जचारुदत्तस्स पवहणं आरूढो, पाणप्पदस्स मे अज्जसविलअस्स मित्तम् । अण्णदो राअणिओओ । ता किं दाणिं एत्थ जुत्तं अणुचिट्ठिदुम् । अधवा जं भोदु तं भोदु । पढमं ज्जेव अभअं दिण्णम् ।

भीदाभअप्पदाणं दत्तस्स परोवआररसिअस्स ।
जइ होइ होउ णासो तहवि हु लोए गुणो ज्जेव ॥ १९ ॥

( सभ्रममवतीर्य । ) दिट्ठो अज्जो—( इत्यर्धोक्ते । ) ण, अज्जआ वसन्तसेणा । तदो एसा भणादि—'जुत्तं णेदम्, सरिसं णेदम्, जं अहं अज्जचारुदत्तं अहिसारिदुं गच्छन्ती राअमग्गे परिभूदा ' ( कथमार्यको गोपालदारकः श्येनवित्रासित इव पत्ररथः शाकुनिकस्य हस्ते निपतितः । एषोऽनपराधः शरणागत आर्यचारुदत्तस्य प्रवहणमारूढः, प्राणप्रदस्य म आर्यशर्विलकस्य मित्रम् । अन्यतो राजनियोगः । तत्किमिदानीमत्र युक्तमनुष्ठातुम् । अथवा यद्भवतु तद्भवतु । प्रथममेवाभयं दत्तम् ।

भीताभयप्रदानं ददतः परोपकाररसिकस्य ।
यदि भवति भवतु नाशस्तथापि खलु लोके गुण एव ॥

दृष्ट आर्यः—। न, आर्या वसन्तसेना । तदेषा भणति,—युक्तं नेदम्, सदृशं नेदम्, यदहमार्यचारुदत्तमभिसर्तुं गच्छन्ती राजमार्गे परिभूता ' । )

**वीरकः**—चन्दणआ, एत्थ मह संसओ समुप्पण्णो । ( चन्दनक, अत्र मे संशयः समुत्पन्नः । )

**चन्दनकः**—कधं दे संसओ । ( कथं ते संशयः । )

**वीरकः**—

संभमघग्घरकण्ठो तुमं पि जादो सि जं तुए भणिदम् ।
दिट्ठो मए क्खु अज्जो पुणो वि अज्जा वसन्तसेणेत्ति ॥२०॥

एत्थ मे अप्पच्चयो । ( संभ्रमघर्घरकण्ठस्त्वमपि जातोऽसि यत्त्वया भणितम् ।
दृष्टो मया खल्वार्यः पुनरप्यार्या वसन्तसेनेति ॥
अत्र मेऽप्रत्ययः । ]

**चन्दनकः**—अरे, को अप्पच्चओ तुह । वअं दक्खिणत्ता अवत्तभासिणो । खस-खत्ति-खडो-खडट्टोविलअ-कण्णाट-कण्ण-प्पावरणअ-दविड-चोल-चीणबब्बर-खेर-खान-मुख-मधुघादपहुदाणं मिलिच्छजादीणं अणेअदेसभासभिण्णा जहेट्ठं मन्तआम, दिट्ठो दिट्ठा वा अज्जो अज्जआ वा । ( अरे, कोऽप्रत्ययस्तव । वयं दाक्षिणात्या अव्यक्तभाषिणः । खष-खत्ति-कड-कडष्ठोबिल-कर्णाट-कर्ण-प्रावरण-द्राविड-चोल-चीन-बर्बर-खेर-खान-मुख-मधुघातप्रभृतीनां म्लेच्छजातीनामनेकदेशभाषाभिज्ञा यथेष्टं मन्त्रयामः, दृष्टो दृष्टा वा, आर्य आर्या वा । )

**वीरकः**—णं अहं पि पलोएमि । राअअण्णा एसा । अहं रण्णो पच्चइदो । ( नन्वहमपि प्रलोकयामि । राजाज्ञैषा । अहं राज्ञः प्रत्ययितः । )

**चन्दनकः**—ता किं अहं अप्पच्चादो संवुत्तो । (तत्किमहमप्रत्ययितः संवृत्तः ।)

**वीरकः**—णं सामिणिओओ । ( ननु स्वामिनियोगः । )

**चन्दनकः**—( स्वगतम् । ) अज्जगोवालदारओ अज्जचारुदत्तस्स पवहणं अहिरुहिअ अवक्कमदि त्ति जइ कहिज्जदि, तदो अज्जचारुदत्तो रण्णा सासिज्जइ । ता को एत्थ उवाओ । ( विचिन्त्य । ) कण्णाटकलहप्पओअं कलेमि । ( प्रकाशम् । ) अरे वीरअ, मए, चन्दणकेण पलोइदं पुणो वि तुमं पलोएसि । को तुमम् । ( आर्यगोपालदारक आर्यचारुदत्तस्य : प्रवहणमधिरुह्यापक्रामतीति यदि कथ्यते, तदार्यचारुदत्तो राज्ञा शास्यते । तत्कोऽत्रोपायः । कर्णाटकलहप्रयोगं करोमि । अरे वीरक, मया चन्दनकेन प्रलोकितं पुनरपि त्वं प्रलोकयसि । कस्त्वम् । )

**वीरकः**—अरे, तुमं पि को । ( अरे त्वमपि कः । )

**चन्दनकः**—पूइज्जन्तो माणिज्जन्तो तुमं अप्पणो जादिं ण सुमरेसि । ( पूज्यमानो मान्यमानस्त्वमात्मनो जातिं न स्मरसि । )

**वीरकः**—( सक्रोधम् । ) अरे का मह जादी । ( अरे, का मम जातिः । )

**चन्दनकः**—को भणउ । ( को भणतु । )

**वीरकः**—भणउ । ( भणतु । )

**चन्दनकः**—अहवा ण भणामि ।

जाणन्तो वि हु जादिं तुज्झ अ ण भणामि सीलविहवेण ।
चिट्ठउ मह च्चिअ मणे किं च कइत्थेण भग्गेण ॥ २१ ॥

( अथवा न भणामि ।

जानन्नपि खलु जातिं तव च न भणामि शीलविभवेन ।
तिष्ठतु ममैव मनसि किं च कपित्थेन भग्नेन ॥ ) —

**वीरकः**—णं भणउ । भणउ । ( ननु भणतु, भणतु )

( चन्दनकः संज्ञां ददाति । )

**वीरकः**—अरे, किं णेदम् । ( अरे, किं न्विदम् । )

**चन्दनकः**—

सिण्णसिलाअलहत्थो पुरिसाणं कुच्चगण्ठिसंठवणो ।
कत्तरिवावुदहत्थो तुमं पि सेणावई जादो ॥ २२ ॥

( शीर्णशिलातलहस्तः पुरुषाणां कूर्चग्रन्थिसंस्थापनः ।
कर्तरीव्यापृतहस्तस्त्वमपि सेनापतिर्जातः । )

**वीरकः**—अरे चन्दणआ, तुमं पि माणिज्जन्तो अप्पणो केरिकं जादिं ण सुमरेसि । ( अरे चन्दनक, त्वमपि मान्यमान, आत्मनो जातिं न स्मरसि । )

**चन्दनकः**—अरे, का मह चन्दणअस्स चन्दविसुद्धस्स जादी । (अरे, का मम चन्दनकस्य चन्द्रविशुद्धस्य जातिः । )

**वीरकः**—को भणउ ( को भणतु । )

**चन्दनकः**—भणउ, भणउ । ( भणतु, भणतु । )

( विरको नाट्येन संज्ञां ददाति । )

**चन्दनकः**—अरे, किं णेदम् । ( अरे, किं न्विदम् । )

**वीरकः**—अरे, सुणाहि सुणाहि । ( अरे, शृणु शृणु । )

जादी तुज्झ विसुद्धा मादा भेरी पिदा वि दे पडहो ।

दुम्मुह करडअभादा तुमं पि सेणावई जादो ॥ २३ ॥

( जातिस्तव विशुद्धा माता भेरी पितापि ते पटहः ।

दुर्मुख करटकभ्राता त्वमपि सेनापतिर्जातः ॥ )

**चन्दनकः**—(सक्रोधम् ।) अहं चन्दणओ, चम्मारओ, ता पलोएहि पवहणम् । ( अहं चन्दनकश्चर्मकारः, तत्प्रलोकय प्रवहणम् । )

**वीरकः**—अरे पवहणवाहआ, पडिवत्तावेहि पवहणम् । पलोइस्सम् । ( अरे प्रवहणवाहक परिवर्तय प्रवहणम् । प्रलोकयिष्यामि । )

( चेटस्तथा करोति । वीरकः प्रवहणमारोढुमिच्छति । चन्दनकः सहसा केशेषु गृहीत्वा पातयति, पादेन ताडयति च ।)

**वीरकः**—( सक्रोधमुत्थाय । ) अरे, अहं तुए वीसत्थो राआण्णत्तिं करेन्तो सहसा केसेसु गेण्हिअ पादेन ताडिदो । ता सुणु रे, अहिअरणमज्झे जइ दे चउरङ्ग ण कप्पावेमि, तदो ण होमि वीरओ । ( अरे, अहं त्वया विश्वस्तो राजाज्ञप्तिं कुर्वन्सहसा केशेषु गृहीत्वा पादेन ताडितः । तच्छृणु रे, अधिकरणमध्ये यदि ते चतुरङ्गं न कल्पयामि, तदा न भवामि वीरकः । )

**चन्दनकः**—अरे, राअउलं अहिअरणं वा वच्च । किं तुए सुणअसरिसेण । ( अरे, राजकुलमधिकरणं वा व्रज । किं त्वया शुनकसदृशेन । )

**वीरक**—तथा (इति निष्क्रान्तः ।)

**चन्दनकः**—( दिशोऽवलोक्य । ) गच्छ रे पवहणवाहआ, गच्छ । जइ को वि पुच्छेदि तदो भणेसि—'चन्दणअवीरएहिं अवलोइदं पवहणं वच्चइ'। अज्जे वसन्तसेणे, इमं च अहिण्णाणं दे देमि । ( गच्छ रे प्रवहणवाहक, गच्छ । यदि कोऽपि पृच्छति तदा भण—'चन्दनकवीरकाभ्यामवलोकितं प्रवहणं व्रजति'। आर्ये वसन्तसेने, इदं चाभिज्ञानं ते ददामि ।

[ इति खड्गं प्रयच्छति । ]

**आर्यकः**—(खड्गं गृहीत्वा सहर्षमात्मगतम् ।)

अये शस्त्रं मया प्राप्तं स्पन्दते दक्षिणो भुजः ।
अनुकूलं च सकलं हन्त संरक्षितो ह्यहम् ॥ २४ ॥

**चन्दनकः**—अज्जए,

एत्थ मए विण्णविदा पच्चइदा चन्दणं पि सुमरेसि ।
ण भणामि एस लुद्धो णेहस्स रसेण बोल्लामो ॥ २५ ॥ (आर्ये, )

[ अत्र मया विज्ञप्ता प्रत्ययिता चन्दनमपि स्मरसि ।
न भणाम्येष लुब्धः स्नेहस्य रसेन ब्रूमः । ]

**आर्यकः**—

चन्दनश्चन्द्रशीलाढ्यो दैवादद्य सुहृन्मम ।
चन्दनं भोः स्मरिष्यामि सिद्धादेशस्तथा यदि ॥ २६ ॥

**चन्दनकः**—

अभअं तुह देउ हरो विण्हू बम्हा रवी अ चन्दो अ ।
हत्तूण सत्तुवक्खं सुम्भणिसुम्भे जधा देवी ॥ २७ ॥

(अभयं तव ददातु हरो विष्णुर्ब्रह्मा रविश्च चन्द्रश्च ।
हत्वा शत्रुपक्षं शुम्भनिशुम्भौ यथा देवी ॥ )

(चेटः प्रवहणेन निष्क्रान्तः ।)

**चन्दनकः**—(नेपथ्याभिमुखमवलोक्य ।) अरे, णिक्कमन्तस्स मे पिअवअस्सो सव्विलओ पिट्ठदो ज्जेव अणुलग्गो गदो । भोदु । पधाणदण्डधारओ वीरओ राअपच्चअआरो विरोहिदो । ता जाव अहंपि पुत्तभादुपडिवुदो एदं ज्जेव अणुगच्छामि (अरे, निष्क्रमतो मम प्रियवयस्यः शर्विलकः पृष्ठत एवानुलग्नो गतः भवतु । प्रधानदण्डधारको वीरको राजप्रत्ययको विरोधितः । तद्यावदहमपि पुत्रभ्रातृपरिवृत एतमेवानुगच्छामि । ) [ इति निष्क्रान्तः । ]

**इति प्रवहणविपर्ययो नाम षष्ठोऽङ्कः ।**

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सप्तमोऽङ्कः ।

( ततः प्रविशति चारुदत्तो विदूषकश्च । )

**विदूषकः**—भो, पेक्ख पेक्ख पुप्फकरण्डअजिण्णुज्जाणस्स सस्सिरीअदाम् । ( भोः, पश्य पश्य पुष्पकरण्डकजीर्णोद्यानस्य सश्रीकताम् । )

**चारुदत्तः**—वयस्य एवमेतत् । तथाहि ।

वणिज इव भान्ति तरवः पण्यानीव स्थितानि कुसुमानि ।
शुल्कमिव साधयन्तो मधुकरपुरुषाः प्रविचरन्ति ॥ १ ॥

**विदूषकः**—भो, इमं असक्काररमणीअं सिलाअलं उवविसदु भवम् । ( भोः, इदमसंस्काररमणीयं शिलातलमुपविशतु भवान् । )

**चारुदत्तः**—( उपविश्य । ) वयस्य, चिरयति वर्धमानकः ।

**विदूषकः**—भणिदो मए वड्ढमाणअ—'वसन्तसेणिअं गेण्हिअ लहुं लहुं आअच्छ' त्ति । ( भणितो मया वर्धमानकः—'वसन्तसेनां गृहीत्वा लघु लघ्वागच्छ' इति । )

**चारुदत्तः**—तत्किं चिरयति ।

किं यात्यस्य पुरः शनैः प्रवहणं तस्यान्तरं मार्गते
भग्नेऽक्षे परिवर्तनं प्रकुरुते छिन्नोऽथ वा प्रग्रहः ।
कर्मान्तोज्झितदारुवारितगतिर्मार्गान्तरं याचते
स्वैरं प्रेरितगोयुगः किमथवा स्वच्छन्दमागच्छति ॥ २ ॥

( प्रविश्य गुप्तार्यकप्रवहणस्थः )

**चेटः**—जाध गोणा, जाध । ( यातं गावौ, यातम् । )

**आर्यकः**—( स्वगतम् । )

नरपतिपुरुषाणां दर्शनाद्भीतभीतः
सनिगडचरणत्वात्सावशेषापसारः ।
अविदितमधिरूढो यामि साधोस्तु याने
परभृत इव नीडे रक्षितो वायसीभिः ॥ ३ ॥

अहो, नगरात्सुदूरमपक्रान्तोऽस्मि । तत्किमस्मात्प्रवहणादवतीर्य वृक्षवाटिकागहनं प्रविशामि । उताहो प्रवहणस्वामिनं पश्यामि । अथ वा कृतं वृक्षवाटिकागहनेन । अभ्युपपन्नवत्सलः खलु तत्रभवानार्यचारुदत्तः श्रूयते । तत्प्रत्यक्षीकृत्य गच्छामि ।

स तावदस्माद्व्यसनार्णवोत्थितं निरीक्ष्य साधुः समुपैति निर्वृत्तिम् ।
शरीरमेतद्गतमीदृशीं दशां धृतं मया तस्य महात्मनो गुणैः ॥ ४ ॥

**चेटः**—इमं तं उज्जाणम् । जाव उवशप्पामि । ( उपसृत्य । ) अज्जमित्तेअ । ( इदं तदुद्यानम् । यावदुपसर्पामि । आर्यमैत्रेय । )

**विदूषकः**—भो, पिअं दे णिवेदेमि । वड्ढमाणओ मन्तेदि । आगदाए वसन्तसेणाए होदव्वम् । ( भोः, प्रियं ते निवेदयामि । वर्धमानको मन्त्रयति । आगतया वसन्तसेनया भवितव्यम् । )

**चारुदत्तः**—प्रियं नः प्रियम् ।

**विदूषकः**—दासीए पुत्ता, किं चिरइदो सि । ( दास्याः पुत्र, किं चिरायितोऽसि । )

**चेटः**—अज्जमित्तेअ, मा कुप्प । जाणत्थलके विशुमलिदे त्ति कदुअ गदागदिं कलेन्ते चिलइदेम्हि । ( आर्यमैत्रेय, मा कुप्य । यानास्तरणं विस्मृतमिति कृत्वा गतागतिं कुर्वंश्चिरायितोऽस्मि । )

**चारुदत्तः**—वर्धमानक, परिवर्तय प्रवहणम् । सखे मैत्रेय, अवतारय वसन्तसेनाम् ।

**विदूषकः**—किं णिअडेण बद्धा से गोड्डा, जेण सअं ण ओदरेदि । ( उत्थाय प्रवहणमुद्घाट्य । ) भो, ण वसन्तसेणा, वसन्तसेणो क्खु एसो । ( किं निगडेन बद्धावस्याः पादौ, येन स्वयं नावरति । भोः, न वसन्तसेना, वसन्तसेनः खल्वेषः । )

**चारुदत्तः**—वयस्य, अलं परिहासेन । न कालमपेक्षते स्नेहः । अथ वा स्वयमेवावतारयामि । ( इत्युत्तिष्ठति । )

**आर्यकः**—( दृष्ट्वा । ) अये, अयमेव प्रवहणस्वामी । न केवलं श्रुतिरमणीयो दृष्टिरमणीयोऽपि । हन्त, रक्षितोऽस्मि ।

**चारुदत्तः**—( प्रवहणमधिरुह्य दृष्ट्वा च । ) अये, तत्कोऽयम् ।

करिकरसमबाहुः सिंहपीनोन्नतांसः
पृथुतरसमवक्षास्ताम्रलोलायताक्षः ।
कथमिदमसमानं प्राप्त एवंविधो यो
वहति निगडमेकं पादलग्नं महात्मा ॥ ५ ॥

ततः को भवान् ।

**आर्यक:**—शरणागतो गोपालप्रकृतिरार्यकोऽस्मि ।

**चारुदत्त:**—किं घोषदानीय योऽसौ राज्ञा पालकेन बद्धः ।

**आर्यक:**—अथ किम् ।

**चारुदत्त:**—

विधिनैवोपनीतस्त्वं चक्षुर्विषयमागतः ।
अपि प्राणानहं जह्यां न तु त्वां शरणागतम् ॥ ६ ॥

( आर्यको हर्षं नाटयति । )

**चारुदत्त:**—वर्धमानक, चरणान्निगडमपनय ।

**चेट:**—जं अज्जो आणवेदि । ( तथा कृत्वा । ) अज्ज, अवणीदाइं णिगल( यदार्य आज्ञापयति । आर्य, अपनीतानि निगडानि । )

**आर्यक:**—स्नेहमयान्यन्यानि दृढतराणि दत्तानि ।

**विदूषक:**—संगच्छेहि णिअडाइं । एसो वि मुक्को । संपदं अम्हे वज्जिस्सामो । ( संगच्छस्व निगडानि । एषोऽपि मुक्तः । सांप्रतं वयं व्रजिष्यामः । )

**चारुदत्त:**—धिक्शान्तम् ।

**आर्यक:**—सखे चारुदत्त, अहमपि प्रणयेनेदं प्रवहणमारूढः तत्क्षन्तव्यम् ।

**चारुदत्त:**—अलंकृतोऽस्मि स्वयंग्राहप्रणयेन भवता ।

**आर्यक:**—अभ्यनुज्ञातो भवता गन्तुमिच्छामि ।

**चारुदत्त:**—गम्यताम् ।

**आर्यक:**—भवतु अवतरामि ।

**चारुदत्त:**—सखे, नावतरितव्यम् । प्रत्यग्रापनीतसंयमनस्य भवतोऽलघुसंचारा गतिः । सुलभपुरुषसंचारेऽस्मिन्प्रदेशे प्रवहणं विश्वासमुत्पादयति तत्प्रवहणेनैव गम्यताम् ।

**आर्यक:**—यथाह भवान् ।

**चारुदत्त:**—

क्षेमेण व्रज बान्धवान् ।

**आर्यक:**—

ननु मया लब्धो भवान्बान्धवः

**चारुदत्तः**—

स्मर्तव्योऽस्मि कथान्तरेषु भवता

**आर्यकः**—

स्वात्मापि विस्मर्यते ।

**चारुदत्तः**—

त्वां रक्षन्तु पथि प्रयान्तममराः

**आर्यकः**—

संरक्षितोऽहं त्वया

**चारुदत्तः**—

स्वैर्भाग्यैः परिरक्षितोऽसि

**आर्यकः**—

ननु हे तत्रापि हेतुर्भवान् ॥ ७ ॥

**चारुदत्तः**—यदुद्यते पालके महती रक्षा न वर्तते, तच्छीघ्रमपक्रामतु भवान् ।

**आर्यकः**—एवं पुनर्दर्शनाय । ( इति निष्क्रान्तः । )

**चारुदत्तः**—

कृत्वैवं मनुजपतेर्महद्व्यलीकं
स्थातुं हि क्षणमपि न प्रशस्तमस्मिन् ।
मैत्रेय क्षिप निगडं पुराणकूपे
पश्येयुः क्षितिपतयो हि चारदृष्ट्या ॥ ८ ॥

( वामाक्षिस्पन्दनं सूचयित्वा । ) सखे मैत्रेय, वसन्तसेनादर्शनोत्सुकोऽयं जनः । पश्य ।

अपश्यतोऽद्य तां कान्तां वामं स्फुरति लोचनम् ।
अकारणपरित्रस्तं हृदयं व्यथते मम ॥ ९ ॥

तदेहि । गच्छावः । ( परिक्रम्य । ) कथमभिमुखमनाभ्युदयिकं श्रमणकदर्शनम् । ( विचार्य । ) प्रविशत्वयमनेन पथा । वयमप्यनेनैव पथा गच्छामः । ( इति निष्क्रान्तः । )

इत्यार्यकापहरणं नाम सप्तमोऽङ्कः ।

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अष्टमोऽङ्कः ।

( ततः प्रविशत्यार्द्रचीवरहस्तो भिक्षुः । )

**भिक्षुः**—अज्ञा, कलेध धम्मशंचअम् ।

शंजम्मद णिअपोटं णिच्चं जग्गेध झाणपडहेण ।

विशमा इन्दिअचोला हलन्ति चिलशंचिदं धम्मम् ॥ १ ॥

अवि अ । अणिच्चदाए पेक्खिअ णवलं दाव धम्माणं शलणम्हि ।

पञ्चजण जेण मालिदा इत्थिअ मालिअ गाम लक्खिदे ।

अबल क चण्डाल मालिदे अवशं वि शे णल शग्ग गाहदि ॥ २ ॥

शिल मुण्डिद तुण्ड मुण्डिदे चित्त ण मुण्डिद कीश मुण्डिदे ।

जाह उण अ चित्त मुण्डिदे शाहु शुट्ठु शिल ताह मुण्डिदे ॥ ३ ॥

गिहिदकशाओदए एशे चीवले, जाव एदं लट्ठिअशालकाहकेलके उज्जा
पविशिअ पोक्खलिणीए पक्खालिअ लहुं लहुं अवक्कमिश्शम् । ( अज्ञाः, कुरु
धर्मसंचयम् ।

संयच्छत निजोदरं नित्यं जागृत ध्यानपटहेन ।

विषमा इन्द्रियचौरा हरन्ति चिरसंचितं धर्मम् ॥

अपि च । अनित्यतया प्रेक्ष्य केवलं तावद्धर्माणां शरणमस्मि ।

पञ्चजना येन मारिता अविद्यां मारयित्वा ग्रामो रक्षितः ।

अबलः क चण्डालो मारितोऽवश्यमपि स नरः स्वर्गं गाहते ॥

शिरो मुण्डितं तुण्डं मुण्डितं चित्तं न मुण्डितं किमर्थं मुण्डितम् ।

यस्य पुनश्च चित्तं मुण्डितं साधु सुष्ठु शिरस्तस्य मुण्डितम् ॥

गृहीतकषायोदकमेतच्चीवरम्, यावदेतद्राष्ट्रियश्यालकस्योद्याने प्रविश्य पुष्करिण्यां प्रक्षाल्य
लघु लघ्वपक्रमिष्यामि । ) [ परिक्रम्य तथा करोति । ]

( नेपथ्ये । )

**शकारः**—चिट्ठ ले दुट्टशमणका, चिट्ठ । ( तिष्ठ रे दुष्टश्रमणक, तिष्ठ । )

**भिक्षुः**—( दृष्ट्वा सभयम् । ) ही अविद माणहे । एशे शे लाअशाल
ठाणे आअदे । एक्केण भिक्खुणा अवलाहे किदे अण्णं पि जहिं जहिं
भिक्खुं पेक्खदि, तहिं तहिं गोणं विअ णासं विन्धिअ ओवाहेदि । ता कहिं
अशलणे शलणं गमिश्शम् । अथवा भट्टालके ज्जेव बुद्धे मे शलणे ।
( आश्चर्यम् । एष स राजश्यालसंस्थानक आगतः । एकेन भिक्षुणापराधे कृतेऽन्यमपि
यत्र यत्र भिक्षुं पश्यति, तत्र तत्र गामिव नासिकां विद्ध्वापवाहयति । तत्कुत्राशरणः शरणं
गमिष्यामि । अथवा भट्टारक एव बुद्धो मे शरणम् । )

( प्रविश्य सखड्गेन विटेन सह )

**शकारः**—चिट्ठ ले दुट्ठशमणका, चिट्ठ। आवाणअमज्झपविट्टश्श विअ लत्तमूलअश्श शीशं दे मोडइश्शम्। ( तिष्ठ रे दुष्टश्रमणक, तिष्ठ। आपानकमध्य-प्रविष्टस्येव रक्तमूलकस्य शीर्षं ते भङ्क्ष्यामि॥ ) ( इति ताडयति )

**विटः**—काणेलीमातः, न युक्तं निर्वेदधृतकषायं भिक्षुं ताडयितुम्। तत्किमनेन। इदं तावत्सुखोपगम्यमुद्यानं पश्यतु भवान्।

अशरणशरणप्रमोदभूतैर्वनतरुभिः क्रियमाणचारुकर्म।
हृदयमिव दुरात्मनामगुप्तं नवमिव राज्यमनिर्जितोपभोग्यम्॥ ४॥

**भिक्षुः**—शाअदम्। पशीददु उवाशके। ( स्वागतम्। प्रसीदतूपासकः। )

**शकारः**—भावे, पेक्ख पेक्ख। आक्कोशादि मम्। ( भाव, पश्य पश्य। आक्रोशति माम्। )

**विटः**—किं ब्रवीति।

**शकारः**—उवाशके त्ति मं भणादि। किं हग्गे णाविदे। ( उपासक इति मां भणति। किमहं नापितः। )

**विटः**—बुद्धोपासक इति भवन्तं स्तौति।

**शकारः**—थुणु शमणका, थुणु। ( स्तुनु श्रमणक, स्तुनु। )

**भिक्षुः**—तुमं धण्णे, तुमं पुण्णे। ( त्वं धन्यः, त्वं पुण्यः। )

**शकारः**—भावे, धण्णे पुण्णे त्ति मं भणादि। किं हग्गे शलावके कोश्टके कोम्भकले वा। ( भाव, धन्यः पुण्य इति मां भणति। किमहं चार्वाकः कोष्ठकः कुम्भकारो वा। )

**विटः**—काणेलीमातः, ननु 'धन्यस्त्वम्, पुण्यस्त्वम्' इति भवन्तं स्तौति।

**शकारः**—भावे, ता कीश एशे इध आगदे। ( भाव, तत्किमर्थमेष इहागतः। )

**भिक्षुः**—इदं चीवलं पक्खालिदुम्। ( इदं चीवरं प्रक्षालयितुम्। )

**शकारः**—अले दुट्टशमणका, एशे मम बहिणीवदिणा शव्वुज्जाणाणं पवले पुप्फकलण्डुज्जाणे दिण्णे, जहिं दाव शुणहका शिआला पाणिअं पिअन्ति। हग्गे वि पवलपुलिशे मणुश्शके ण ण्हाआमि। ताहिं तुमं पुक्ख-लिणीए पुलाणकुलुत्थजूशशवण्णाइं उश्शगन्धिआइं चीवलाइं पक्खालेशि।

ता तुमं एक्कपहालिअं कलेमि । ( अरे दुष्टश्रमणक, एतन्मम भगिनीपतिना सर्वोद्यानानां प्रवरं पुष्पकरण्डोद्यानं दत्तम्, यत्र तावच्छुनकाः शृगालाः पानीयं पिबन्ति । अहमपि प्रवरपुरुषो मनुष्यको न स्नामि । तत्र त्वं पुष्करिण्यां पुराणकुलित्थयूषसवर्णानुग्रगन्धीनि चीवराणि प्रक्षालयसि । तत्त्वामेकप्रहारिकं करोमि ।)

**विटः**—काणेलीमातः, तथा तर्कयामि यथानेनाचिरप्रव्रजितेन भवितव्यम् ।

**शकारः**—कधं भावे जाणादि । ( कथं भावो जानाति । )

**विटः**—किमत्र ज्ञेयम् । पश्य ।

अद्याप्यस्य तथैव केशविरहाद्गौरी ललाटच्छविः
कालस्याल्पतया च चीवरकृतः स्कन्धे न जातः किणः ।
नाभ्यस्ता च कषायवस्त्ररचना दूरं निगूढान्तरं
वस्त्रान्तं च पटोच्छ्रयात्प्रशिथिलं स्कन्धे न संतिष्ठते ॥ ५ ॥

**भिक्षुः**—उवाशके, एव्वम् । अचिलपव्वजिदे हग्गे । (उपासक, एवम् । अचिरप्रव्रजितोऽहम् । )

**शकारः**—ता कीशं तुमं जातमेत्तक ज्जेव ण पव्वजिदे । (तत्किमर्थं त्वं जातमात्र एव न प्रव्रजितः । ) [ इति ताडयति । ]

**भिक्षुः**—णमो बुद्धश्श । ( नमो बुद्धाय । )

**विटः**—किमनेन ताडितेन तपस्विना । मुच्यताम् । गच्छतु ।

**शकारः**—अले चिट्ठ दाव, जाव शंपधालेमि । ( अरे, तिष्ठ तावत्, यावत्संप्रधारयामि । )

**विटः**—केन सार्धम् ।

**शकारः**—अत्तणो हडक्केण । ( आत्मनो हृदयेन । )

**विटः**—हन्त, न गतः ।

**शकारः**—पुत्तका हडक्का, भश्टके पुत्तके, एशे शमणके अवि णाम किं गच्छदु, किं चिश्टदु । ( स्वगतम् । ) णावि गच्छदु, णावि चिश्टदु । ( प्रकाशम् । ) भावे, शंपधालिदं मए हडक्केण शह । एशे मह हडक्के भणादि । ( पुत्रक हृदय, भट्टारक पुत्रक, एष श्रमणकोऽपि नाम किं गच्छतु, किं तिष्ठतु । नापि गच्छतु, नापि तिष्ठतु । भाव, संप्रधारितं मया हृदयेन सह । एतन्मम हृदयं भणति । )

**विटः**—किं ब्रवीति ।

**शकारः**—माविं गच्छदु, माविं चिश्टदु । माविं ऊशशदु, माविं णीश-शदु । इध जेव झत्ति पडिअ मलेदु । ( मापि गच्छतु, मापि तिष्ठतु । माप्युच्छ्वसितु, मापि निश्वसितु । इहैव झटिति पतित्वा म्रियताम् । )

**भिक्षुः**—णमो बुद्धश्श । शलणागदम्हि । ( नमो बुद्धाय । शरणागतोऽस्मि । )

**विटः**—गच्छतु ।

**शकारः**—णं शमएण । ( ननु समयेन । )

**विटः**—कीदृशः समयः ।

**शकारः**—तधा कद्दमं फेलदु, जधा पाणिअं पङ्काइलं ण होदि । अधवा पाणिअं पुञ्जीकदुअ कद्दमे फेलदु । ( तथा कर्दमं प्रक्षिपतु, यथा पानीयं पङ्काविलं न भवति । अथवा पानीयं पुञ्जीकृत्य कर्दमे क्षिपतु । )

**विटः**—अहो मूर्खता ।

विपर्यस्तमनश्चेष्टैः शिलाशकलवर्ष्मभिः ।
मांसवृक्षैरियं मूर्खैर्भाराक्रान्ता वसुंधरा ॥ ६ ॥

( भिक्षुर्नाट्येनाक्रोशति । )

**शकारः**—किं भणादि । ( किं भणति । )

**विटः**—स्तौति भवन्तम् ।

**शकारः**—थुणु थुण । पुणो वि थुणु । ( स्तुनु स्तुनु । पुनरपि स्तुनु । )

( तथा कृत्वा निष्क्रान्तो भिक्षुः । )

**विटः**—काणेलीमातः, पश्योद्यानस्य शोभाम् ।

अमी हि वृक्षाः फलपुष्पशोभिताः
कठोरनिष्पन्दलतोपवेष्टिताः ।
नृपाज्ञया रक्षिजनेन पालिता
नराः सदारा इव यान्ति निर्वृतिम् ॥ ७ ॥

**शकारः**—शुश्टु भावे भणादि ।

बहुकुशुमविचित्तिदा अ भूमी
कुशुमभलेण विणामिदा अ रुक्खा ।
दुमशिहललदाअलम्बमाणा
पणशफला विअ वाणला ललन्ति ॥ ८ ॥

( सुष्ठु भावो भणति । )

[ बहुकुसुमविचित्रिता च भूमिः कुसुमभरेण विनामिताश्च वृक्षाः ।
द्रुमशिखरलतावलम्बमानाः पनसफलानीव वानरा ललन्ति ॥ ]

**विटः**—काणेलीमातः, इदं शिलातलमध्यास्यताम् ।

**शकारः**—एशे म्हि आशिदे । ( इति विटेन सहोपविशति । ) भावे, अज्ज वि तं वशन्तशेणिअं शुमलामि । दुज्जणवअणं विअ हडक्कादो ण ओशलदि। ( एषोऽस्म्यासितः । भाव, अद्यापि तां वसन्तसेनां स्मरामि । दुर्जनवचनमिव हृदयान्नापसरति । )

**विटः**—( स्वगतम् । ) तथा निरस्तोऽपि स्मरति ताम् । अथवा ।

स्त्रीभिर्विमानितानां कापुरुषाणां विवर्धते मदनः ।
सत्पुरुषस्य स एव तु भवति मृदुर्नैव वा भवति ॥ ९ ॥

**शकारः**—भावे, का वि वेला थावलकचेडश्श भणिदश्श 'पवहणं गेण्हिअ लहुं लहुं आअच्छे' त्ति । अज्ज वि ण आअच्छदि त्ति चिलम्हि बुभुक्खिदे । मज्भण्हे ण शक्कीअदि पादेहिं गन्तुम् । ता पेक्ख पेक्ख ।

णहमज्झगदे शूले दुप्पेक्खे कुविदवाणलशलिच्छे ।
भूमी दढशंतत्ता हदपुत्तशदेव्व गन्धाली ॥ १० ॥

( भाव, कापि वेला स्थावरकचेटस्य भणितस्य 'प्रवहणं गृहीत्वा लघु लघ्वागच्छ' इति। अद्यापि नागच्छतीति चिरमस्मि बुभुक्षितः । मध्याह्ने न शक्यते पादाभ्यां गन्तुम्। तत्पश्य पश्य ।

नभोमध्यगतः सूर्यो दुःप्रेक्ष्यः कुपितवानरसदृक्षः ।
भूमिर्दृढसंतप्ता हतपुत्रशतेव गान्धारी ॥ )

**विटः**—एवमेतत् ।

छायासु प्रतिमुक्तशष्पकवलं निद्रायते गोकुलं
तृष्णार्तैश्च निपीयते वनमृगैरुष्णं पयः सारसम् ।
संतापादतिशङ्कितैर्न नगरीमार्गो नरैः सेव्यते
तप्तां भूमिमपास्य च प्रवहणं मन्ये क्वचित्संस्थितम् ॥ ११ ॥

**शकारः**—भावे,

शिलशि मम णिलीणे भाव शुज्जश्श पादे
शउणिखगविहङ्गा लुक्खशाहाशु लीणा ।
णलपुलिशमणुश्शा उण्हदीहं शशन्ता
घलशलणणिशण्णा आदवं णिव्वहन्ति ॥ १२ ॥

भावे, अज्ज वि शे चेडे णाअच्छदि । अत्तणो विणोदणणिमित्तं किं पि गाइश्शम् । ( इति गायति । ) भावे भावे, शुदं तुए जं मए गाइदम् । ( भाव,

शिरसि मम निलीनो भाव सूर्यस्य पादः
शकुनिखगविहङ्गा वृक्षशाखासु लीनाः ।
नरपुरुषमनुष्या उष्णदीर्घं श्वसन्तो
गृहशरणनिषण्णा आतपं निर्वहन्ति ॥

भाव, अद्यापि स चेटो नागच्छति । आत्मनो विनोदनानिमित्तं किमपि गास्यामि । भाव भाव, श्रुतं त्वया यन्मया गीतम् । )

**विटः**—किमुच्यते । गन्धर्वो भवान् ।

**शकारः**—कथं गन्धव्वे ण भविश्शम् ।

हिङ्गुज्जले जीलकभद्दमुश्ते वचाह गण्ठी शगुडा अ शुण्ठी ।
एशे मए शेविद गन्धुजुत्ती कधं ण हग्गे मधुलश्शले त्ति ॥१३॥

भावे, पुणो वि दाव गाइश्शम् । ( तथा करोति । ) भावे भावे, शुदं तुए जं मए गाइदम् । ( कथं गन्धर्वो न भविष्यामि ।

हिङ्गूज्ज्वला जीरकभद्रमुस्ता वचाया ग्रन्थिः सगुडा च शुण्ठी ।
एषा मया सेविता गन्धयुक्तिः कथं नाहं मधुरस्वर इति ॥

भाव, पुनरपि तावद्गास्यामि । भाव भाव, श्रुतं त्वया यन्मया गीतम् । )

**विटः**—किमुच्यते । गन्धर्वो भवान् ।

**शकारः**—कधं गन्धव्वे ण भवामि ।

हिङ्गुज्जले दिण्णमरीचचुण्णे वग्घालिदे तेल्लघिएण मिश्शे ।
भुत्ते मए पालहुदीअमंशे कधं ण हग्गे मधुलश्शलेत्ति ॥१४॥

भावे, अज्जवि चेडे णाअच्छदि । ( कथं गन्धर्वो न भवामि ।

हिङ्गूज्ज्वलं दत्तमरीचचूर्णं व्याघारितं तैलघृतेन मिश्रम् ।
भुक्तं मया पारभृतीयमांसं कथं नाहं मधुरस्वर इति ॥

भाव, अद्यापि चेटो नागच्छति । )

**विटः**—स्वस्थो भवतु भवान् । संप्रत्येवागमिष्यति ।

( ततः प्रविशति प्रवहणाधिरूढा वसन्तसेना चेटश्च )

**चेटः**—भीदे क्खु हग्गे । मज्झण्हिके शुज्जे । मा दाणिं कुविदे लाअशालशंठाणे हुविश्शदि । ता तुलिदं वहामि । जाध गोणा, जाध । ( भीतः खल्वहम् । माध्याह्निकः सूर्यः । मेदानीं कुपितो राजश्यालसंस्थानको भविष्यति । तत्त्वरितं वहामि । यातं गावौ, यातम् । )

**वसन्तसेना**—हद्धी हद्धी । ण क्खु वड्ढामाणअस्स अअं सरसंजोओ । किं णेदम् । किं णु क्खु अज्जचारुदत्तेण वाहणपडिस्समं परिहरन्तेण अण्णो मणुस्सो अण्णं पवहणं पेसिदं भविस्सदि । फुरदि दाहिणं लोअणम् । वेवदि मे हिअअम् । सुण्णाओ दिसाओ । सव्वं ज्जेव विसंठुलं पेक्खामि । ( हा धिक् हा धिक् । न खलु वर्धमानकस्यायं स्वरसंयोगः । किं न्विदम् । किं नु खल्वार्यचारुदत्तेन वाहनपरिश्रमं परिहरतान्यो मनुष्योऽन्यत्प्रवहणं प्रेषितं भविष्यति । स्फुरति दक्षिणं लोचनम् । वेपते मे हृदयम् । शून्या दिशः । सर्वमेव विसंष्ठुलं पश्यामि । )

**शकारः**—( नेमिघोषमाकर्ण्य ) भावे भावे, आगदे पवहणे । ( भाव भाव, आगतं प्रवहणम् । )

**विटः**—कथं जानासि ।

**शकारः**—किं ण पेक्खदि भावे । बुड्ढशूअले विअ घुलघुलाअमाणे लक्खीअदि । ( किं न पश्यति भावः । वृद्धशूकर इव घुरघुरायमाणं लक्ष्यते । )

**विटः**—( दृष्ट्वा ) साधु लक्षितम् । अयमागतः ।

**शकारः**—पुत्तका थावलका चेडा, आगदे शि । ( पुत्रक स्थावरक चेट, आगतोऽसि । )

**चेटः**—अध इं । ( अथ किम् । )

**शकारः**—पवहणे वि आगदे । ( प्रवहणमप्यागतम् । )

**चेटः**—अध इं । ( अथ किम् । )

**शकारः**—गोणा वि आगदे । ( गावावप्यागतौ । )

**चेटः**—अध इं । ( अथ किम् । )

**शकारः**—तुमं पि आगदे । ( त्वमप्यागतः । )

**चेटः**—( सहासम् । ) भट्टके, अहं पि आगदे । ( भट्टारक, अहमप्यागतः । )

**शकारः**—ता पवेशेहि पवहणम् । ( तत्प्रवेशय प्रवहणम् । )

**चेटः**—कदलेण मग्गेण । ( कतरेण मार्गेण । )

**शकारः**—एदेण ज्जेव पगालखण्डेण । ( एतेनैव प्राकारखण्डेन । )

**चेटः**—भट्टके, गोणा मलेन्ति । पवहणे वि भज्जेदि । हग्गे वि चेडे मलामि । ( भट्टारक, वृषभौ म्रियेते । प्रवहणमपि भज्यते । अहमपि चेटो म्रिये । )

**शकारः**—अले, लाअशालके हग्गे । गोणा मले, अवले कीणिश्शम् । पवहणे भग्गे, अवलं घडाइश्शम् । तुमं मले, अण्णे पवहणवाहके हुविश्शदि ।

( अरे, राजश्यालकोऽहम् । वृषभौ मृतौ, अपरौ क्रेष्यामि । प्रवहणं भग्नम्, अपरं कारयिष्यामि । त्वं मृतः, अन्यः प्रवहणवाहको भविष्यति । )

**चेटः**—शव्वं उववण्णं हुविश्शदि । हग्गे अत्तणकेलके ण हुविश्शम् । ( सर्वमुपपन्नं भविष्यति । अहमात्मीयो न भविष्यामि । )

**शकारः**—अले, शव्वं पि णश्शदु । पगालखण्डेण पवेशेहि पवहणम् । ( अरे, सर्वमपि नश्यतु । प्राकारखण्डेन प्रवेशय प्रवहणम् । )

**चेटः**—विभज्ज ले पवहण, शमं शामिणा विभज्ज । अण्णे पवहणे भोदु । भट्टके गदुअ णिवेदेमि । ( प्रविश्य । ) कधं ण भग्गे । भट्टके, एशे उवत्थिदे पवहणे । ( विभज्ज रे प्रवहण, समं स्वामिना विभज्ज । अन्यत्प्रवहणं भवतु । भट्टारकं गत्वा निवेदयामि । कथं न भग्नम् । भट्टारक, एतदुपस्थितं प्रवहणम् । )

**शकारः**—ण छिण्णा गोणा । ण मला लज्ज । तुमं पि ण मले । ( न छिन्नौ वृषभौ । न मृता रज्जवः । त्वमपि न मृतः । )

**चेटः**—अध इं । ( अथ किम् । )

**शकारः**—भाव, आअच्छ । पवहणं पेक्खामो । भावे, तुमं पि मे गुलु पलमगुलु । पेक्खीअशि शादलके अब्भन्तलकेत्ति पुलक्कलणीएत्ति तुमं दाव पवहणं अग्गदो अहिलुह । ( भाव, आगच्छ । प्रवहणं पश्यावः । भाव, त्वमपि मम गुरुः परमगुरुः । प्रेक्ष्यसे सादरकोऽभ्यन्तरक इति पुरस्करणीय इति त्वं तावत्प्रवहणमग्रतोऽधिरोह । )

**विटः**—एवं भवतु । ( इत्यारोहति । )

**शकारः**—अधवा चिश्ठ तुमम् । तुह बप्पकेलके पवहणे, जेण तुमं अग्गदो अहिलुहशि । हग्गे पवहणशामी । अग्गदो पवहणं अहिलुहामि । ( अथवा तिष्ठ त्वम् । तव पितृसंबन्धि प्रवहणम्? येन त्वमग्रतोऽधिरोहसि? अहं प्रवहणस्वामी । अग्रतः प्रवहणमधिरोहामि । )

**विटः**—भवानेवं ब्रवीति ।

**शकारः**—जइ वि हग्गे एव्वं भणामि, तधा वि तुह एशे आदले 'अहिलुह भश्टके'त्ति भणिदुम् । ( यद्यप्यहमेवं भणामि, तथापि तवैष आचारः 'अधिरोह भट्टारक' इति भणितुम् । )

**विटः**—आरोहतु भवान् ।

**शकारः**—एशे शंपदं अहिलुहामि । पुत्तका थावलका चेडा,

पलिवत्ताविहि पवहणम्। ( एष सांप्रतमधिरोहामि । पुत्रक स्थावरक चेट, परिवर्तय प्रवहणम् । )

**चेटः**—( परावर्त्य । ) अहिलुहदु भट्टालके । ( अधिरोहतु भट्टारकः । )

**शकारः**—( अधिरुह्यावलोक्य च शङ्कां नाटयित्वा त्वरितमवतीर्य विटं कण्ठेऽवलम्ब्य । ) भावे भावे, मलेशि मलेशि । पवहणाधिलूढा लक्खशी चोले वा पडिवशदि । ता जइ लक्खशी, तदो उभे वि मूशे । अध चोले, तदो उभे वि खज्जे । ( भाव भाव, मृतोऽसि मृतोऽसि । प्रवहणाधिरूढा राक्षसी चौरो वा प्रतिवसति । तद्यदि राक्षसी, तदोभावपि मुषितौ । अथ चौरः तदोभावपि खादितौ । )

**विटः**—न भेतव्यम् । कुतोऽत्र वृषभयाने राक्षस्याः संचारः । मा नाम ते मध्याह्नार्कतापच्छिन्नदृष्टेः स्थावरकस्य सकञ्चुकां छायां दृष्ट्वा भ्रान्तिरुत्पन्ना ।

**शकारः**—पुत्तका थावलका चेडा, जीवेशि । ( पुत्रक स्थावरक चेट, जीवसि । )

**चेटः**—अध इं । ( अथ किम् । )

**शकारः**—भावे, पवहणाधिलूढा इत्थिआ पडिवशदि । ता अवलोएहि । ( भाव, प्रवहणाधिरूढा स्त्री प्रतिवसति । तदवलोकय । )

**विटः**—कथं स्त्री ।

अवनतशिरसः प्रयाम शीघ्रं पथि वृषभा इव वर्षताडिताक्षाः ।
मम हि सदसि गौरवप्रियस्य कुलजनदर्शनकातरं हि चक्षुः ॥१५॥

**वसन्तसेना**—( सविस्मयमात्मगतम् । ) कधं मम णअणाणं आआसअरो ज्जेव राअसालओ । ता संसइदम्हि मन्दभाआ । एसो दाणिं मम मन्दभाइणीए ऊसरक्खेत्तपडिदो विअ बीअमुट्ठी णिप्फलो इध आगमणो संवुत्तो । ता किं एत्थ करइस्सम् । ( कथं मम नयनयोरायासकर एव राजश्यालः । तत्संशयितास्मि मन्दभाग्या । एतदिदानीं मम मन्दभागिन्या ऊषरक्षेत्रपतित इव बीजमुष्टिर्निष्फलमिहागमनं संवृत्तम् । तत्किमत्र करिष्यामि । )

**शकारः**—कादले क्खु एशे बुड्ढचेडे पवहणं णावलोएदि । भावे, आलोएहि पवहणम् । ( कातरः खल्वेष वृद्धचेटः प्रवहणं नावलोकयति । भाव, आलोकय प्रवहणम् । )

**विटः**—को दोषः । भवतु । एवं तावत् ।

**शकारः**—कधम्, शिआला उड्डेन्ति, वाअशा वच्चेन्ति । ता जाव भावे अक्खीहिं भक्खीअदि, दन्तेहिं पेक्खीअदि, ताव हग्गे पलाइश्शम् । ( कथम्, शृगाला उड्डीयन्ते, वायसा व्रजन्ति । तद्यावद्भावोऽक्षिभ्यां भक्ष्यते, दन्तैः प्रेक्ष्यते, तावदहं पलायिष्ये । )

**विटः**—( वसन्तसेनां दृष्ट्वा । सविषादमात्मगतम् । ) कथमये, मृगी व्याघ्रमनुसरति । भोः, कष्टम् ।

शरच्चन्द्रप्रतीकाशं पुलिनान्तरशायिनम् ।
हंसी हंसं परित्यज्य वायसं समुपस्थिता ॥ १६ ॥

( जनान्तिकम् । ) वसन्तसेने, न युक्तमिदम्, नापि सदृशमिदम् ।

पूर्वं मानादवज्ञाय द्रव्यार्थे जननीवशात् ।

**वसन्तसेना**—ण । ( न ) [ इति शिरश्चालयति । ]

**विटः**—

अशौण्डीर्यस्वभावेन वेशभावेन मन्यते ॥ १७ ॥

ननूक्तमेव मया भवतीं प्रति—'सममुपचर भद्रे सुप्रियं चाप्रियं च । '

**वसन्तसेना**—पवहणविपज्जासेण आगदा । सरणागदम्हि । ( प्रवहणविपर्यासेनागता । शरणागतास्मि । )

**विटः**—न भेतव्यं न भेतव्यम् । भवतु । एनं वञ्चयामि । ( शकारमुपगम्य । ) काणेलीमातः, सत्यं राक्षस्येवात्र प्रतिवसति ।

**शकारः**—भावे भावे, जइ लक्खशी पडिवशादि, ता कीश ण तुमं मूशेदि । अध चोले, ता किं तुमं ण भक्खिदे । ( भाव भाव, यदि राक्षसी प्रतिवसति, तत्कथं न त्वां मुष्णाति । अथ चौरः, तदा किं त्वं न भक्षितः । )

**विटः**—किमनेन निरूपितेन । यदि पुनरुद्यानपरम्परया पद्भ्यामेव नगरीमुज्जयिनीं प्रविशावः, तदा को दोषः स्यात् ।

**शकारः**—एव्वं किदे किं भोदि । ( एवं कृते किं भवति । )

**विटः**—एवं कृते व्यायामः सेवितो धुर्याणां च परिश्रमः परिहृतो भवति ।

**शकारः**—एवं भोदु । थावलआ चेडा, पवहणम् । अधवा चिश्ट चिश्ट । देवदाणं बम्भणाणं च अग्गदो चलणेण गच्छामि । णहि णहि । पवहणं अहिलुहिअ गच्छामि, जेण दूलदो मं पेक्खिअ भणिश्शन्ति—'एशे शे लश्टिअशाले भश्टालके गच्छदि' । ( एवं भवतु । स्थावरक चेट, नय प्रवहणम् ।

अथवा तिष्ठ तिष्ठ। देवतानां ब्राह्मणानां चाग्रतश्चरणेन गच्छामि। नहि नहि। प्रवहण-मधिरुह्य गच्छामि, येन दूरतो मां प्रेक्ष्य भणिष्यन्ति—'एष स राष्ट्रियश्यालो भट्टारको गच्छति।')

**विटः**—(स्वगतम्।) दुष्करं विषमौषधीकर्तुम्। भवतु। एवं तावत्। (प्रकाशम्।) काणेलीमातः, एषा वसन्तसेना भवन्तमभिसारयितुमागता।

**वसन्तसेना**—सन्तं पावम्। सन्तं पावम्। (शान्तं पापम्। शान्तं पापम्।)

**शकारः**—(सहर्षम्।) भावे भावे, मं पवलपुलिशं मणुश्शं वाशुदेवकम्। (भाव भाव, मां प्रवरपुरुषं मनुष्यं वासुदेवकम्।)

**विटः**—अथ किम्।

**शकारः**—तेण हि अपुव्वा शिली शमाशादिदा। तश्शिं काले मए लोशाविदा, शंपदं पादेशुं पडिअ पशादेमि। (तेन ह्यपूर्वा श्रीः समासादिता। तस्मिन्काले मया रोषिता, सांप्रतं पादयोः पतित्वा प्रसादयामि।)

**विटः**—साध्वभिहितम्।

**शकारः**—एशे पादेशुं पडेमि। (इति वसन्तसेनामुपसृत्य।) अत्तिके, अम्बिके शुणु मम विण्णत्तिम्। (एष पादयोः पतामि। मातः, अम्बिके, शृणु मम विज्ञप्तिम्।)

एशे पडामि चलणेशु विशालणेत्ते
हश्तञ्जलिं दशणहे तव शुद्धदन्ति।
जं तं मए अवकिदं मदणातुलेण
तं खम्मिदाशि वलगत्ति तव म्हि दाशे॥ १८॥

(एष पतामि चरणयोर्विशालनेत्रे हस्ताञ्जलिं दशनखे तव शुद्धदन्ति।
यत्तव मयापकृतं मदनातुरेण तत्क्षामितासि वरगात्रि तवास्मि दासः॥)

**वसन्तसेना**—(सक्रोधम्।) अवेहि। अणज्जं मन्तेसि। (अपेहि अनार्यं मन्त्रयसि।) [इति पादेन ताडयति।]

**शकारः**—(सक्रोधम्।)

जे चुम्बिदे अम्बिकमादुकेहिं गदे ण देवाणं वि जे पणामम्।
शे पाडिदे पादतलेण मुण्डे वणे शिआलेण जधा मुदङ्गे॥१९॥

अले थावलआ चेडा, कहिं तुए एशा शमाशादिदा।

(यच्चुम्बितमम्बिकामातृकाभिर्गतं न देवानामपि यत्प्रणामम्।
तत्पातितं पादतलेन मुण्डं वने शृगालेन यथा मृताङ्गम्॥
अरे स्थावरक चेट, कुत्र त्वयैषा समासादिता।)

**चेटः**—भश्टके, गामशअलेहिं लुद्धे लाअमग्गे । तदो चालुदत्तश्श लुक्खवाडिआए पवहणं थाविअ तहिं ओदलिअ जाव चक्कपलिवट्टिअं कलेमि, ताव एशा पवहणविपज्जाशेण इह आलूढे त्ति तक्केमि । ( भट्टक, ग्रामशकटै रुद्धो राजमार्गः । तदा चारुदत्तस्य वृक्षवाटिकायां प्रवहणं स्थापयित्वा तत्रावतीर्य यावच्चक्रपरिवृत्तिं करोमि, तावदेषा प्रवहणविपर्यासेनेहारूढेति तर्कयामि । )

**शकारः**—कधं पवहणविपज्जाशेण आगदा । ण मं अहिशालिदुम् । ता ओदल ओदल ममकेलकादो पवहणादो । तुमं तं दलिद्दशत्थवाहपुत्तकं अहिशालेशि । ममकेलकाइं गोणाइं बाहेशि । ता ओदल ओदल गब्भदाशि, ओदल ओदल । ( कथं प्रवहणविपर्यासेनागता । न मामभिसारयितुम् । तदवतरावतर मदीयात्प्रवहणात् । त्वं तं दरिद्रसार्थवाहपुत्रकमभिसारयसि । मदीयौ गावौ वाहयसि । तदवतरावतर गर्भदासि, अवतरावतर । )

**वसन्तसेना**—तं अज्जचारुदत्तं अहिसारेसि त्ति जं सच्चम्, अलंकिदम्हि इमिणा वअणेण । संपदं जं भोदु तं भोदु । ( तमार्यचारुदत्तमभिसारयसीति यत्सत्यम्, अलंकृतास्म्यमुना वचनेन । सांप्रतं यद्भवतु तद्भवति । )

**शकारः**—

एदेहिं दे दशणहुप्पलमण्डलेहिं
　　हत्थेहिं चाडुशदताडणलम्पडेहिं ।
कड्डामि दे वलतणुं णिअजाणकादो
　　केशेशु वालिदइअं वि जहा जडाऊ ॥ २० ॥
　　[ एताभ्यां ते दशनखोत्पलमण्डलाभ्यां
　　　　हस्ताभ्यां चाटुशतताडनलम्पटाभ्याम् ।
　　कर्षामि ते वरतनुं निजयानका-
　　　　त्केशेषु वालिदयितामिव यथा जटायुः ॥ ] Should be स्वयानकात्

**विटः**—

अग्राह्या मूर्धजेष्वेताः स्त्रियो गुणसमन्विताः ।
न लताः पल्लवच्छेदमर्हन्त्युपवनोद्भवाः ॥ २१ ॥

तदुत्तिष्ठ त्वम् । अहमेनामवतारयामि । वसन्तसेने, अवतीर्यताम् ।

( वसन्तसेनावतीर्यैकान्ते स्थिता । )

**शकारः**—( स्वगतम् । ) जे शे मम वअणावमाणेण तदा लोशग्गी शंधुक्खिदे, अज्ज एदाए पादप्पहालेण अपेण पज्जलिदे । तं शंपदं मालेमि णम् । भोदु । एव्वं दाव । ( प्रकाशम् । ) भावे भावे,

जदिच्छशे लम्बदशाविशालं पावालअं शुत्तशदेहिं जुत्तम् ।
मंशं च खादुं तह तुश्टि कादुं चुहू चुहू चुक्कु चुहू चुहूत्ति ॥ २२ ॥
( यः स मम वचनावमानेन तदा रोषाग्निः संधुक्षितः, अद्यैतस्याः पादप्रहारेणानेन प्रज्वलितः । तत्सांप्रतं मारयाम्येनाम् । भवतु । एवं तावत् । भाव भाव,

यदीच्छसि लम्बदशाविशालं प्रावारकं सूत्रशतैर्युक्तम् ।
मांसं च खादितुं तथा तुष्टिं कर्तुं चुहू चुहू चुक्कु चुहू चुहू इति ॥ )

**विटः**—ततः किम् ।

**शकारः**—मम पिअं कलेहि । ( मम प्रियं कुरु । )

**विटः**—बाढं करोमि वर्जयित्वा त्वकार्यम् ।

**शकारः**—भावे, अकज्जाह गन्धे वि णत्थि । लक्खशी कावि णत्थि ( भाव अकार्यस्य गन्धोऽपि नास्ति । राक्षसी कापि नास्ति । )

**विटः**—उच्यतां तर्हि ।

**शकारः**—मालेहि वसन्तशेणिअम् । ( मारय वसन्तसेनाम् । )

**विटः**—( कर्णौ पिधाय । )

बालां स्त्रियं च नगरस्य विभूषणं च
वेश्यामवेशसदृशप्रणयोपचाराम् ।
एनामनागसमहं यदि घातयामि
केनोडुपेन परलोकनदीं तरिष्ये ॥ २३ ॥

**शकारः**—अहं ते भेडकं दइश्शम् । अण्णं च । विवित्ते उज्जाणे इध मालन्तं को तुमं पेक्खिश्शदि । ( अहं त उडुपं दास्यामि । अन्यच्च विविक्ते उद्याने इह मारयन्तं कस्त्वां प्रेक्षिष्यते )

**विटः**—

पश्यन्ति मां दशदिशो वनदेवताश्च
चन्द्रश्च दीप्तकिरणश्च दिवाकरोऽयम् ।
धर्मानिलौ च गगनं च तथान्तरात्मा
भूमिस्तथा सुकृतदुष्कृतसाक्षिभूता ॥ २४ ॥

**शकारः**—तेण हि पडन्तोवालिदं कदुअ मालेहि । ( तेन हि प्रटान्तापवारितां कृत्वा मारय । )

**विटः**—मूर्ख, अपध्वस्तोऽसि ।

**शकारः**—अधमभीलू एशे वुड्ढकोले । भोदु । थावलअं चेडं अणुणेमि । पुत्तका थावलका चेडा, शोवण्णखण्डुआई दइश्शम् । ( अधर्मभीरुरेष वृद्धकोलः । भवतु । स्थावरकं चेटमनुनयामि । पुत्रक स्थावरक चेट, सुवर्णकटकानि दास्यामि । )

**चेटः**—अहं पि पहिलिश्शम् । ( अहमपि परिधास्यामि । )

**शकारः**—शोवण्णं दे पीढके कालइश्शम् । ( सौवर्णं ते पीठकं कारयिष्यामि । )

**चेटः**—अहं पि उवविशिश्शम् । ( अहमप्युपवेक्ष्यामि । )

**शकारः**—शव्वं दे उच्छिश्टअं दइश्शम् । ( सर्वं त उच्छिष्टं दास्यामि । )

**चेटः**—अहं पि खाइश्शम् । ( अहमपि खादिष्यामि । )

**शकारः**—शव्वचेडाणं महत्तलकं कलइश्शम् । ( सर्वचेटानां महत्तरकं कारयिष्यामि । )

**चेटः**—भट्टके, हुविश्शम् । ( भट्टक, भविष्यामि । )

**शकारः**—ता मण्णेहि मम वअणम् । ( तन्मन्यस्व मम वचनम् । )

**चेटः**—भट्टके, शव्वं कलेमि वज्जिअ अकज्जम् । ( भट्टक, सर्वं करोमि वर्जयित्वाकार्यम् । )

**शकारः**—अकज्जाह गन्धे वि णत्थि । ( अकार्यस्य गन्धोऽपि नास्ति । )

**चेटः**—भणादु भट्टके । ( भणतु भट्टकः । )

**शकारः**—एणं वशन्तशेणिअं मालेहि । ( एनां वसन्तसेनां मारय । )

**चेटः**—पशीददु भट्टके । इअं मए अणज्जेण अज्जा पवहणपलिवत्तणेण आणीदा । ( प्रसीदतु भट्टकः । इयं मयानार्येणार्या प्रवहणपरिवर्तनेनानीता । )

**शकारः**—अले चेडा, तवावि ण पहवामि । ( अरे चेट, तवापि न प्रभवामि । )

**चेटः**—पहवदि भट्टके शलीलाह, ण चालित्ताह । ता पशीददु पशीददु भट्टके । भाआमि क्खु अहम् । ( प्रभवति भट्टकः शरीरस्य, न चारित्रस्य । तत्प्रसीदतु प्रसीदतु भट्टकः । बिभेमि खल्वहम् । )

**शकारः**—तुमं मम चेडे भविअ कश्श भाआशि । ( त्वं मम चेटो भूत्वा कस्माद्बिभेषि । )

**चेटः**—भट्टके, पललोअश्श । ( भट्टक, परलोकात् । )

**शकारः**—के शे पललोए । ( कः स परलोकः । )

**चेटः**—भट्टके, शुकिददुक्किदश्श पलिणामे। (भट्टक, सुकृतदुष्कृतस्य परिणामः।)

**शकारः**—केलिशे शुकिदश्श पलिणामे। (कीदृशः सुकृतस्य परिणामः।)

**चेटः**—जादिशे भट्टके बहुशोवण्णमण्डिदे। (यादृशो भट्टको बहुसुवर्णमण्डितः।)

**शकारः**—दुक्किदश्श केलिशे। (दुष्कृतस्य कीदृशः।)

**चेटः**—जादिशे हग्गे पलपिण्डभक्खके भूदे। ता अकज्जं ण कलइश्शम्। (यादृशोऽहं परपिण्डभक्षको भूतः। तदकार्यं न करिष्यामि।)

**शकारः**—अले, ण मालिश्शशि। (अरे, न मारयिष्यसि।) [इति बहुविधं ताडयति।]

**चेटः**—पिट्टयदु भट्टके, मालेदु भट्टके, अकज्जं ण कलइश्शम्,

जेण म्हि गब्भदाशे विणिम्मिदे भाअधेअदोशेहिं।
अहिअं च ण कीणिश्शं तेण अकज्जं पलिहलामि॥ २५॥

(ताडयतु भट्टकः, मारयतु भटकः, अकार्यं न करिष्यामि।
येनास्मि गर्भदासो विनिर्मितो भागधेयदोषैः।
अधिकं च न क्रीणिष्यामि तेनाकार्यं परिहरामि॥)

**वसन्तसेना**—भाव, शरणागद म्हि। (भाव, शरणागतास्मि।)

**विटः**—काणेलीमातः; मर्षय मर्षय। साधु स्थावरक, साधु।

अप्येष नाम परिभूतदशो दरिद्रः
प्रेष्यः परत्र फलमिच्छति नास्य भर्ता।
तस्मादमी कथमिवाद्य न यान्ति नाशं
ये वर्धयन्त्यसदृशं सदृशं त्यजन्ति॥ २६॥

अपि च।

रन्ध्रानुसारी विषमः कृतान्तो यदस्य दास्यं तव चेश्वरत्वम्।
श्रियं त्वदीयां यदयं न भुङ्क्ते यदेतदाज्ञां न भवान्करोति॥ २७॥

**शकारः**—(स्वगतम्।) अधम्मभिलुए वुड्ढखोडे, पललोअभिलु एशे गब्भदाशे। हग्गे लट्ठिअशाले कश्श भाआमि वलपुलिशमणुश्शे। (प्रकाशम्।) अले गब्भदाशे चेडे, गच्छ तुमम्। ओवलके पविशिअ वीशन्ते एअन्ते चिश्ट। (अधर्मभीरुको वृद्धश्रृगालः, परलोकभीरुरेष गर्भदासः। अहं राष्ट्रियश्यालः कस्माद्बिभेमि वरपुरुषमनुष्यः। अरे गर्भदास चेट, गच्छ त्वम्। अपवारके प्रविश्य विश्रान्त एकान्ते तिष्ठ।)

**चेटः**—जं भट्टके आणवेदि । ( वसन्तसेनामुपसृत्य । ) अज्जए, एत्तिके मे विहवे । ( यद्भट्टक आज्ञापति । आर्ये, एतावान्मे विभवः इति निष्क्रान्तः । )

**शकारः**—( परिकरं बध्नन् । ) चिश्ट वसन्तशेणिए चिश्ट । मालइश्शम् । ( तिष्ठ वसन्तसेने, तिष्ठ । मारयिष्यामि । )

**विट**—आः, ममाग्रतो व्यापादयिष्यसि । ( इति गले गृह्णाति । )

**शकारः**—( भूमौ पतति । ) भावे भट्टकं मालेदि । ( इति मोहं नाटयति । चेतनां लब्ध्वा । )

शव्वकालं मए पुश्टे मंशेण अ घिएण अ ।
अज्ज कज्जे शमुप्पण्णे जादे मे वैलिए कधम् ॥ २८ ॥

( विचिन्त्य । ) भोदु । लद्धे मए उवाए । दिण्णा वुड्ढखोडेण शिलश्चालणशण्णा । ता एदं पेशिअ वशन्तशेणिअं मालइश्शम् । एव्वं दाव । ( प्रकाशम् । ) भावे, जं तुमं मए भणिदे, तं कधं हग्गे एव्वं वड्ढकेहिं मल्लकप्पमाणेहिं कुलेहिं जादे अकज्जं कलेमि । एव्वं एदं अङ्गीकलावेदुं मए भणिदम् । ( भावो भट्टकं मारयति । )

सर्वकालं मया पुष्टो मांसेन च घृतेन च ।
अद्य कार्ये समुत्पन्ने जातो मे वैरिकः कथम् ॥

भवतु । लब्धो मयोपायः । दत्ता वृद्धश्रृगालेन शिरश्चालनसंज्ञा । तदेतं प्रेष्य वसन्तसेनां मारयिष्यामि । एवं तावत् । भाव, यत्त्वं मया भणितः, तत्कथमहमेवं बृहत्तरैः मल्लकप्रमाणैः कुलैर्जातोऽकार्यं करोमि । एवमेतदङ्गीकारयितुं मया भणितम् । )

**विटः**—

किं कुलेनोपदिष्टेन शीलमेवात्र कारणम् ।
भवन्ति सुतरां स्फीताः सुक्षेत्रे कण्टकिद्रुमाः ॥ २९ ॥

**शकारः**—भावे, एशा तव अग्गदो लज्जाअदि, ण मं अङ्गीकलेदि । ता गच्छ । थावलअचेडे मए पिश्टदे गदे वि । एशे पलाइअ गच्छदि । ता तं गेण्हिअ आअच्छदु भावे । ( भाव, एषा तवाग्रतो लज्जते, न मामङ्गीकरोति । तद्गच्छ । स्थावरकचेटो मया ताडितो गतोऽपि । एष प्रपलाय्य गच्छति । तस्मात्तं गृहीत्वागच्छतु भावः । )

**विटः**—( स्वगतम् । )

अस्मत्समक्षं हि वसन्तसेना शौण्डीर्यभावान्न भजेत मूर्खम् ।
तस्मात्करोम्येष विविक्तमस्या विविक्तविश्रम्भरसो हि कामः ॥ ३० ॥

( प्रकाशम् ) एवं भवतु । गच्छामि ।

**वसन्तसेना**—( पटान्ते गृहीत्वा । ) णं भणामि शरणागदम्हि । ( ननु भणामि शरणागतास्मि । )

**विटः**—वसन्तसेने, न भेतव्यं न भेतव्यम् । काणेलीमातः, वसन्तसेना तव हस्ते न्यासः ।

**शकारः**—एव्वम् । मम हश्ते एशा णाशेण चिश्टदु ( एवम् । मम हस्ते एषा न्यासेन तिष्ठतु । )

**विटः**—सत्यम् ।

**शकारः**—शच्चम् । ( सत्यम् । )

**विटः**—( किंचिद्गत्वा । ) अथवा मयि गते नृशंसो हन्यादेनाम् । तदप‍वारितशरीरः पश्यामि तावदस्य चिकीर्षितम् । ( इत्येकान्ते स्थितः । )

**शकारः**—भोदु । मालइश्शम् । अधवा कवडकावडिके एशे बम्हणे वुड्ढखोडे कदावि ओवालदशलीले गाडिअ शिआले भविअ हुलुमुलिं कलेदि ता एदश्श वञ्चणाणिमित्तं एव्वं दाव कलइश्शम् । ( कुसुमावचयं कुर्वन्नात्मानं मण्डयति । ) वाशू वाशू वशन्तशेणिए, एहि । ( भवतु । मारयिष्यामि । अथवा कपटकापटिक एष ब्राह्मणो वृद्धश्शृगालः कदाचिदपवारितशरीरो गत्वा शृगालो भूत्वा कपटं करोति । तदेतस्य वञ्चनानिमित्तमेवं तावत्करिष्यामि । बाले बाले वसन्तसेने, एहि । )

**विटः**—अये, कामी संवृत्तः । हन्त, निर्वृतोऽस्मि । गच्छामि । ( इति निष्क्रान्तः । )

**शकारः**—

शुवण्णअं देमि पिअं वदेमि पडेमि शीशेण शवश्टणेण ।
तधा वि मं णेच्छशि शुद्धदन्ति किं शेवअं कश्टमआ मणुश्शा ॥ ३१ ॥

( सुवर्णकं ददामि प्रियं वदामि पतामि शीर्षेण सवेष्टनेन ।
तथापि मां नेच्छसि शुद्धदन्ति किं ते वयं काष्ठमया मनुष्याः ॥ )

**वसन्तसेना**—को एत्थ संदेहो ( अवनतमुखी 'खलचरित' इत्यादि श्लोकद्वयं पठति । )

खलचरित निकृष्ट जातदोषः
कथमिह मां परिलोभसे धनेन ।
सुचरितचरितं विशुद्धदेहं
न हि कमलं मधुपाः परित्यजन्ति ॥ ३२ ॥

यत्नेन सेवितव्यः पुरुषः कुलशीलवान्दरिद्रोऽपि ।
शोभा हि पणस्त्रीणां सदृशजनसमाश्रयः कामः ॥ ३३ ॥

अवि अ । सहआरपादवं सेविअ ण पलासपादवं अङ्गीकरिस्सम् । ( कोऽत्र संदेहः । अपि च । सहकारपादपं सेवित्वा न पलाशपादपमङ्गीकरिष्यामि । )

**शकारः**—दाशीए धीए, दलिद्दचालुदत्ताके शहआलपादवे कडे, हग्गे उण पलाशे भणिदे, किंशुके वि ण कडे । एव्वं तुमं मे गालिं देन्ती अज्जवि तं ज्जेव चालुदत्ताकं शुमलेशि । ( दास्याः पुत्रि, दरिद्रचारुदत्तकः सहकारपादपः कृतः, अहं पुनः पलाशो भणितः, किंशुकोऽपि न कृतः । एवं त्वं मह्यं गालीं ददत्यद्यापि तमेव चारुदत्तकं स्मरसि । )

**वसन्तसेना**—हिअअगदो ज्जेव किंत्ति न सुमरीअदि । ( हृदयगत एव किमिति न स्मर्यते । )

**शकारः**—अज्ज वि दे हिअअगदं तुमं च शमं ज्जेव मोडेमि । ता दलिद्दशत्थवाहअमणुश्शकामुकिणि, चिश्ट चिश्ट । ( अद्यापि ते हृदयगतं त्वां च सममेव मोटयामि । तद्दरिद्रसार्थवाहकमनुष्यकामुकिनि, तिष्ठ तिष्ठ ।)

**वसन्तसेना**—भण भण पुणो वि भण सलाहणिआइं एदाइं अक्खराइं । ( भण भण पुनरपि भण श्लाघनीयान्येतान्यक्षराणि । )

**शकारः**—पलित्ताअदु दाशीए पुत्ते दलिद्दचालुदत्ताके तुमम् । ( परित्रायतां दास्याः पुत्रो दरिद्रचारुदत्तकस्त्वाम् । )

**वसन्तसेना**—परित्ताअदि जदि मं पेक्खदि । ( परित्रायते यदि मां प्रेक्षते । )

**शकारः**—

किं शे शक्के वालिपुत्ते महिन्दे लम्भापुत्ते कालणेमी शुबन्धू ।
लुद्दे लाआ दोणपुत्ते जडाऊ चाणक्के वा धुन्धुमाले तिशङ्कू ॥३४॥

अधवा, एदे वि दे ण लक्खन्ति ।

चाणक्केण जधा शीदा मालिदा भालदे जुए ।
एव्वं दे मोडइश्शामि जडाऊ विअ दोव्वदिम् ॥ ३५ ॥

( किं स शक्रो वालिपुत्रो महेन्द्रो रम्भापुत्रः कालनेमिः सुबन्धुः ।
रुद्रो राजा द्रोणपुत्रो जटायुश्चाणक्यो वा धुन्धुमारस्त्रिशङ्कुः ॥

अथवा, एतेऽपि त्वां न रक्षन्ति ।

चाणाक्येन यथा सिता मारिता भारते युगे ।
एवं त्वां मोटयिष्यामि जटायुरिव द्रौपदीम् ॥ )

( इति ताडयितुमुद्यतः । )

**वसन्तसेना**—हा अत्ते, कहिं सि । हा अज्जचारुदत्त, एसो जणो असंपुण्णमणोरधो ज्जेव विवज्जदि । ता उद्धं अक्कन्दइस्सम् । अधवा वसन्तसेणा उद्धं अक्कन्ददि त्ति लज्जणीअं क्खु एदम् । णमो अज्जचारुदत्तस्स । ( हा मातः, कुत्रासि । हा आर्यचारुदत्त, एष जनोऽसंपूर्णमनोरथ एव विपद्यते । तदूर्ध्वमाक्रन्दयिष्यामि । अथवा वसन्तसेनोर्ध्वमाक्रन्दतीति लज्जनीयं खल्वेतत् । नम आर्यचारुदत्ताय । )

**शकारः**—अज्जवि गब्भदाशी तश्श ज्जेव पावस्स णामं गेण्हदि ( इति कण्ठे पीडयन् । ) शुमल गब्भदाशि, शुमल । ( अद्यापि गर्भदासी तस्यैव पापस्य नाम गृह्णाति । स्मर गर्भदासि, स्मर । )

**वसन्तसेना**—णमो अज्जचारुदत्तस्स । ( नम आर्यचारुदत्ताय । )

**शकारः**—मल गब्भदाशि, मल । ( म्रियतां गर्भदासि, म्रियताम् । )
[ नाट्येन कण्ठे निपीडयन्मारयति । )

( वसन्तसेना मूर्च्छिता निश्चेष्टा पतति । )

**शकारः**—( सहर्षम् । )

एदं दोशकलण्डिअं अविणअश्शावासभूदं खलं
लत्तं तश्श किलागदश्श लमणे कालागदं आअदम् ।
किं एशे शमुदाहलामि णिअअं बाहूण शूलत्तणं
णीशाशे वि मलेइ अम्ब शुमला शीदा जधा भालदे ॥३६॥
इच्छन्तं मम णेच्छति त्ति गणिआ लोशेण मे मालिदा
शुण्णे पुष्फकलण्डके त्ति शहशा पाशेण उत्ताशिदा ।
शेवावञ्चिद भादुके मम पिदा मादेव शा दोप्पदी
जे शे पेक्खदि णेदिशं ववशिदं पुत्ताह शूलत्तणम् ॥ ३७ ॥

भोदु । संपदं वुड्ढखोडे आगमिश्शादि त्ति । ता ओशलिअ चिश्टामि ।

( एतां दोषकरण्डिकामविनयस्यावासभूतां खलां
रक्तां तस्य किलागतस्य रमणे कालागतामागताम् ।
किमेष समुदाहरामि निजकं बाह्वोः शूरत्वं
निःश्वासापि म्रियतेऽम्बा सुमृता सीता तथा भारते ॥
इच्छन्तं मां नेच्छतीति गणिका रोषेण मया मारिता —
शून्ये पुष्पकरण्डक इति सहसा पाशेनोत्त्रासिता ।
सेवावञ्चितो भ्राता मम पिता मातेव सा द्रौपदी
योऽसौ पश्यति नेदृशं व्यवसितं पुत्रस्य शूरत्वम् ॥ —

भवतु । सांप्रतं वृद्धशृगाल आगमिष्यतीति । ततोऽपसृत्य तिष्ठामि । ) [ तथा करोति । ]

( प्रविश्य चेटेन सह । )

**विटः**—अनुनीतो मया स्थावरकश्चेटः । तद्यावत्काणेलीमातरं पश्यामि । ( परिक्रम्यावलोक्य च । ) अये, मार्ग एव पादपो निपातितः । अनेन च पतता स्त्री व्यापादिता । भोः पाप, किमिदमकार्यमनुष्ठितं त्वया । तवापि पापिनः पतनात्स्त्रीवधदर्शनेनातीव पातिता वयम् । अनिमित्तमेतत्, यत्सत्यं वसन्तसेनां प्रति शङ्कितं मे मनः । सर्वथा देवताः स्वस्ति करिष्यन्ति । ( शकारमुपसृत्य । ) काणेलीमातः, एवं मयानुनीतः स्थावरकश्चेटः ।

**शकारः**—भावे, शाअदं दे । पुश्तका थावलका चेडा, तवावि शाअदम् । ( भाव, स्वागतं ते । पुत्रक स्थावरक चेट, तवापि स्वागतम् । )

**चेटः**—अध इं । ( अथ किम् । )

**विटः**—मदीयं न्यासमुपनय ।

**शकारः**—कीदिशे णाशे । ( कीदृशो न्यासः । )

**विटः**—वसन्तसेना ।

**शकारः**—गडा । ( गता । )

**विटः**—क्व ।

**शकारः**—भावश्य ज्जेव पिश्टदो । ( भावस्यैव पृष्ठतः । )

**विटः**—( सवितर्कम् । ) न गता खलु सा तया दिशा ।

**शकारः**—तुमं कदमाए दिशाए गडे । ( त्वं कतमया दिशा गतः । )

**विटः**—पूर्वया दिशा ।

**शकारः**—शा वि दक्खिणाए गडा । ( सापि दक्षिणया गता । )

**विटः**—अहं दक्षिणया ।

**शकारः**—शा वि उत्तलाए । ( साप्युत्तरया । )

**विटः**—अत्याकुलं कथयसि । न शुद्ध्यति मेऽन्तरात्मा । तत्कथय सत्यम् ।

**शकारः**—शवामि भावश्श शीशं अत्तणकेलकेहिं पादेहिं । ता शंठावेहि हिअअम् । एशा मए मालिदा । ( शपे भावस्य शीर्षमात्मीयाभ्यां पादाभ्याम् । ततः संस्थापय हृदयम् । एषा मया मारिता । )

**विटः**—( सविषादम् । ) सत्यं त्वया व्यापादिता ।

**शकारः**—जइ मम वअणे न पत्तिआअशि, ता पेक्ख पढमं लश्टिअ-शालशंठाणाह शूलत्तणम् । ( यदि मम वचने न प्रत्ययसे, तत्पश्य प्रथमं राष्ट्रिय-श्यालसंस्थानस्य शूरत्वम् । ) [ इति दर्शयति । ]

**विटः**—हा, हतोऽस्मि मन्दभाग्यः । ( इति मूर्छितः पतति । )

**शकारः**—ही ही । उवलदे भावे । ( ही ही । उपरतो भावः । )

**चेटः**—शमश्शशदु शमश्शशदु भावे । अविचालिअं पवहणं आणन्तेण ज्जेव मए पढमं मालिदा । ( समाश्वसितु समाश्वसितु भावः । अविचारितं प्रवहण-मानयतैव मया प्रथमं मारिता । )

**विटः**—( समाश्वस्य सकरुणम् । ) हा वसन्तसेने,

दक्षिण्योदकवाहिनी विगलिता याता स्वदेशं रति-
हा हालंकृतभूषणे सुवदने क्रीडारसोद्भासिनि ।
हा सौजन्यनदि प्रहासपुलिने हा मादृशामाश्रये
हा हा नश्यति मन्मथस्य विपणिः सौभाग्यपण्याकरः ॥३८॥

( सास्रम् । ) कष्टं भोः, कष्टम् ।

किं नु नाम भवेत्कार्यमिदं येन त्वया कृतम् ।
अपापा पापकल्पेन नगरश्रीर्निपातिता ॥ ३९ ॥

( स्वगतम् । ) अये, कदाचिदयं पाप इदमकार्यं मयि संक्रामयेत् । भवतु इतो गच्छामि । ( इति परिक्रामति । )

( शकार उपगम्य धारयति । )

**विटः**—पाप, मा मा स्प्राक्षीः । अलं त्वया । गच्छाम्यहम् ।

**शकारः**—अले, वशन्तशेणिअं शअं ज्जेव मालिअ मं दूशिअ कहिं पलाअशि । शंपदं ईदिशे हग्गे अणाधे पाविदे । ( अरे, वसन्तसेनां स्वयमेव मारयित्वा मां दूषयित्वा कुत्र पलायसे सांप्रतमीदृशोऽहमनाथः प्राप्तः । )

**विटः**—अपध्वस्तोऽसि ।

**शकारः**—

अत्थं शदं देमि शुवण्णअं दे
कहावणं देमि शवोडिअं दे ।
एशे दुशद्दाण पलक्कमे मे
शामाण्णए भोदु मणुश्शआणम् ॥ ४० ॥

( अर्थं शतं ददामि सुवर्णकं ते कार्षापणं ददामि सवोडिणं ते ।
एष दोषस्थानं पराक्रमो मे सामान्यको भवतु मनुष्यकाणाम् ॥ )

**विटः**—धिक्, तवैवास्तु ।

**चेटः**—शन्तं पावम् । ( शान्तं पापम् । )

( शकारो हसति । )

**विटः**—

अप्रीतिर्भवतु विमुच्यतां हि हासो
धिक्प्रीतिं परिभवकारिकामनार्याम् ।
मा भूच्च त्वयि मम संगतं कदाचि-
दाच्छिन्नं धनुरिव निर्गुणं त्यजामि ॥ ४१ ॥

**शकारः**—भावे, पशीद पशीद । एहि । णलिणीए पविशिअ कीलेम्ह ।
( भाव, प्रसीद प्रसीद । एहि । नलिन्यां प्रविश्य क्रीडावः । )

**विटः**—

अपतितमपि तावत्सेवमानं भवन्तं
पतितमिव जनोऽयं मन्यते मामनार्यम् ।
कथमहमनुयायां त्वां हतस्त्रीकमेनं
पुनरपि नगरस्त्रीशङ्कितार्धाक्षिदृष्टम् ॥ ४२ ॥

( सकरुणम् । ) वसन्तसेने,

अन्यस्यामपि जातौ मा वेश्या भूस्त्वं हि सुन्दरि ।
चारित्र्यगुणसंपन्ने जायेथा विमले कुले ॥ ४३ ॥

**शकारः**—ममकेलके पुप्फकण्डकजिण्णुज्जाणे वशन्तशेणिअं मालिअ कहिं पलाअशि एहि । मम आवुत्तश्श अगदो ववहालं देहि । ( मदीये पुष्पकरण्डजीर्णोद्याने वसन्तसेनां मारयित्वा कुत्र पलायसे । एहि । मम आवुत्तस्याग्रतो व्यवहारं देहि । ) [ इति धारयति । ]

**विटः**—आः, तिष्ठ जाल्म । ( इति खड्गमाकर्षति । )

**शकारः**—( सभयमपसृत्य । ) किं ले, भीदेशि । ता गच्छ । ( किं रे, भीतोऽसि । तद्गच्छ । )

**विटः**—( स्वगतम् । ) न युक्तमवस्थातुम् । भवतु । यत्रायशर्विलकचन्दनकप्रभृतयः सन्ति, तत्र गच्छामि । ( इति निष्कान्तः । )

**शकारः**—णिधणं गच्छ। अले थावलका पुश्तका, कीलिशे मए कडे। ( निधनं गच्छ। अरे स्थावरक पुत्रक, कीदृशं मया कृतम्। )

**चेटः**—भट्टके, महन्ते अकज्जे कडे। ( भट्टक, महदकार्यं कृतम्। )

**शकारः**—अले चेडे, किं भणाशि अकज्जे कडेत्ति। भोदु। एव्वं दाव। ( नानाभरणान्यवतार्य। ) गेण्ह एदं अलंकारअम्। मए ताव दिण्णे। जेत्तिके वेले अलंकलेमि तेत्तिकं वेलं मम। अण्णं तव। ( अरे चेट, किं भणस्यकार्यं कृतमिति। भवतु। एवं तावत्। गृहाणेममलंकारम्। मया तावद्दत्तम्। यावत्यां वेलायामलंकरोमि तावतीं वेलां मम। ( अन्यदा तव। )

**चेटः**—भट्टके ज्जेव एदे शोहन्ति। किं मम एदेहिं। ( भट्टक एवैते शोभन्ते। किं ममैतैः। )

**शकारः**—ता गच्छ। एदाइं गोणाइं गेण्हिअ ममकेलकाए पाशादबालग्गपदोलिकाए चिश्ट। जाव हग्गे आअच्छामि। ( तद्गच्छ। एतौ वृषभौ गृहीत्वा मदीयायां प्रासादबालाग्रप्रतोलिकायां तिष्ठ। यावदहमागच्छामि। )

**चेटः**—जं भट्टके आणवेदि। ( यद्भट्टक आज्ञापयति। ) [इति निष्क्रान्तः।]

**शकारः**—अत्तपलित्ताणे भावे गदे अदंशणम्। चेडं विपाशादबालग्गपदोलिकाए णिगलपूलिदं कदुअ थावइश्शम्। एव्वं मन्ते लक्खिदे भोदि। ता गच्छामि। अधवा पेक्खामि दाव एदम्। किं एशा मला आदु पुणो वि मालइश्शम्। ( अवलोक्य। ) कधं शुमला। भोदु। एदिणा पावालएण पच्छादेमि णम्। अधवा णामङ्किदे एशे। ता के वि अज्जपुलिशे पच्चहिजाणेदि। भोदु। एदिणा वादालीपुञ्जिदेण शुक्खपण्णपुडेण पच्छादेमि। ( तथा कृत्वा विचिन्त्य। ) भोदु। एव्वं दाव। संपदं अधिअलणं गच्छिअ ववहालं लिहावेमि, जहा अत्थश्श कालणादो शत्थवाहचालुदत्ताकेण ममकेलकं पुप्फकलण्डकं जिण्णुज्जाणं पवेशिअ वशन्तसेणिआ वावादिदे त्ति।

चालुदत्तविणाशाय कलेमि कवडं णवम्।
णअलीए विशुद्धाए पशुघादं व्व दालुणम्॥ ४४॥

भोदु। गच्छामि। ( इति निष्क्रम्य दृष्ट्वा सभयम्। ) अविद मादिके। जेण जेण गच्छामि मग्गेण, तेण ज्जेव एशे दुश्टशमणके गहिदकशाओदकं चीवलं गेण्हिअ आअच्छदि। एशे मए णशिं च्छिदिअ वाहिदे किदवेले कदावि मं पेक्खिअ एदेण मालिदे त्ति पआशइश्शदि। ता कधं गच्छामि। ( अवलोक्य। ) भोदु। एदं अद्धपडिदं पाआलखण्डं उल्लङ्घिअ गच्छामि।

एशे म्हि तुलिदतुलिदे लङ्काणअलीए गअणे गच्छन्ते ।
भूमीए पाआले हणूमशिहले विअ महेन्दे ॥ ४५ ॥

(आत्मपरित्राणे भावो गतोऽदर्शनम् । चेटमपि प्रासादबालाग्रप्रतोलिकायां निगडपूरितं कृत्वा स्थापयिष्यामि । एवं मन्त्रो रक्षितो भवति । तद्गच्छामि । अथवा पश्यामि तावदेनाम् । किमेषा मृता, अथवा पुनरपि मारयिष्यामि । कथं सुमृता । भवतु । एतेन प्रावारकेण प्रच्छादयाम्येनाम् । अथवा नामाङ्कित एषः । तत्कोऽप्यार्यपुरुषः प्रत्यभिज्ञास्यति । भवतु । एतेन वातालीपुञ्जितेन शुष्कपर्णपुटेन प्रच्छादयामि । भवतु एवं तावत् । सांप्रतमधिकरणं गत्वा व्यवहारं लेखयामि, यथार्थस्य कारणात्सार्थवाहकचारुदत्तकेन मदीयं पुष्पकरण्डकं जीर्णोद्यानं प्रवेश्य वसन्तसेना व्यापादितेति ।

चारुदत्तविनाशाय करोमि कपटं नवम् ।
नगर्यां विशुद्धायां पशुघातमिव दारुणम् ॥

भवतु । गच्छामि । अविद मादिके । येन येन गच्छामि मार्गेण, तेनैवैष दुष्टश्रमणको गृहीतकषायोदकं चीवरं गृहीत्वागच्छति । एष मया नासां छित्त्वा वाहितः कृतवैरः कदापि मां प्रेक्ष्यैतेन मारितेति प्रकाशयिष्यति । तत्कथं गच्छामि । भवतु । एतमर्धपतितं प्राकारखण्डमुल्लङ्घ्य गच्छामि ।

एषोऽस्मि त्वरितत्वरितो लङ्कानगर्यां गगने गच्छन् ।
भूम्यां पाताले हनूमच्छिखर इव महेन्द्रः ॥ )

( इति निष्क्रान्तः । )

( प्रविश्यापटीक्षेपेण )

**संवाहको भिक्षुः**—पक्खालिदे एशे मए चीवलखण्डे । किं णु क्खु शाहाए शुक्खावइश्शम् । इध वाणला विलुप्पन्ति । किं णु क्खु भूमीए । धूलीदोशे होदि । ता कहिं पशालिअ शुक्खावइश्शम् । ( दृष्ट्वा ) भोदु । इध वादालीपुञ्जिदे शुक्खवत्तसंचए पशालइश्शम् । ( तथा कृत्वा ) णमो बुद्धश्श । ( इत्युपविशति । ) भोदु । धम्मक्खलाइं उदाहलामि । ( 'पञ्चज्जण जेण मालिदा' ( ८।२ ) इत्यादि पूर्वोक्तं पठति । ) अधवा अलं मम एदेण शग्गेण । जाव ताए वसन्तशेणिआए बुद्धोवाशिआए पच्चुवकालं ण कलेमि, जाए दशाणं शुवण्णकाणं किदे जूदिकलेहिं णिक्कीदे, तदो पहुदि ताए कीदं विअ अत्ताणअं अवगच्छामि । ( दृष्ट्वा ) किं णु क्खु पण्णोदले शमुश्शशदि । अधवा ।

वादादवेण तत्ता चीवलतोएण तिम्मिदा पत्ता ।
एदे विथिण्णपत्ता मण्णे पत्ता विअ फुलन्ति ॥ ४६ ॥

(प्रक्षालितमेतन्मया चीवरखण्डम् । किं नु खलु शाखायां शुष्कं करिष्यामि । इह वानरा विलुम्पन्ति । किं नु खलु भूम्याम् । धूलीदोषो भवति । तत्कुत्र प्रसार्य शुष्कं करिष्यामि । भवतु । इह वातालीपुञ्जिते शुष्कपत्रसंचये प्रसारयिष्यामि । नमो बुद्धाय । भवतु

धर्माक्षराण्युदाहरामि । अथवालं ममैतेन स्वर्गेण । यावत्तस्या वसन्तसेनाया बुद्धो-पासिकायाः प्रत्युपकारं न करोमि, यया दशानां सुवर्णकानां कृते द्यूतकराभ्यां निष्क्रीतः, ततः प्रभृति तया क्रीतमिवात्मानमवगच्छामि । किं नु खलु पर्णोदरे समुच्छ्वसिति । अथवा । )

वातातपेन तप्तानि चीवरतोयेन स्तिमितानि पत्राणि ।
एतानि विस्तीर्णपत्राणि मन्ये पत्राणीव स्फुरन्ति ॥

( वसन्तसेना संज्ञां लब्ध्वा हस्तं दर्शयति । )

**भिक्षुः**—हा हा, शुद्धालंकालभूशिदे इत्थिआहत्थे णिक्कमदि । कधम् । दुदिए वि हत्थे । ( बहुविधं निर्वर्ण्य । ) पच्चभिआणामि विअ एदं हत्थम् । अधवा, किं विचालेण । शच्चं शे ज्जेव हत्थे जेण मे अभअं दिण्णम् । भोदु । पेक्खिश्शम् । ( नाट्यनोद्धाट्य दृष्ट्वा प्रत्यभिज्ञाय च । ) शा ज्जेव बुद्धोवाशिआ । ( हा हा, शुद्धालंकारभूषितः स्त्रीहस्तो निष्क्रामति । कथम् । द्वितीयोऽपि हस्तः प्रत्यभिजानामीवैतं हस्तम् । अथवा, किं विचारेण । सत्यं स एव हस्तो येन मेऽभयं दत्तम् । भवतु । पश्यामि । सैव बुद्धोपासिका । )

( वसन्तसेना पानीयमाकाङ्क्षति । )

**भिक्षुः**—कधम् । उदअं मग्गेदि । दूले च दिग्घिआ । किं दाणिं एत्थ कलइश्शम् । भोदु । एदं चीवलं शे उवलि गालइश्शम् । ( कथम् । उदकं याचते । दूरे च दीर्घिका । किमिदानीमत्र करिष्यामि । भवतु । एतच्चीवरमस्या उपरि गालयिष्यामि । ) [ तथा करोति । ]

( वसन्तसेना संज्ञां लब्धोत्तिष्ठति । भिक्षुः पटान्तेन वीजयति । )

**वसन्तसेना**—अज्ज, को तुमम् । ( आर्य, कस्त्वम् । )

**भिक्षुः**—किं मं ण शुमलेदि बुद्धोवाशिआ दशशुवण्णणिक्कीदम् । ( किं मां न स्मरति बुद्धोपासिका दशसुवर्णनिष्क्रीतम् । )

**वसन्तसेना**—सुमरामि । ण उण जधा अज्जो भणादि । वरं अहं उवरदा ज्जेव । ( स्मरामि । न पुनर्यथार्यो भणति । वरमहमुपरतैव । )

**भिक्षुः**—बुद्धोवाशिए, किं ण्णेदम् । ( बुद्धोपासिके, किं न्विदम् । )

**वसन्तसेना**—( सानिर्वेदम् । ) जं सरिसं वेसभावस्स । ( यत्सदृशं वेशभावस्य । )

**भिक्षुः**—उट्ठेदु उट्ठेदु । बुद्धोवाशिआ एदं पादवसमीजादं लदं ओलम्बिअ । ( उत्तिष्ठतूत्तिष्ठतु बुद्धोपासिकैतां पादपसमीपजातां लतामवलम्ब्य । ) ( इति लतां नामयति । )

( वसन्तसेना गृहीत्वोत्तिष्ठति । )

**भिक्षुः**—एदश्शिं विहाले मम धम्मबहिणिआ चिट्ठदि । तहिं शमश्शशिदमणा भविअ उवाशिआ गेहं गमिश्शदि । ता शेणं शेणं गच्छदु बुद्धोवाशिआ । ( इति परिक्रामति । दृष्ट्वा । ) ओशलध अज्जा, ओशलध । एशा तलुणी इत्थिआ, एशो भिक्खु त्ति शुद्धे मम एशे धम्मे ।

हत्थशंजदो मुहशंजदो इन्दियशंजदो शे क्खु माणुशे ।
किं कलेदि लाअउले तश्श पललोओ हत्थे णिच्चले ॥४७॥

( एतस्मिन्विहारे मम धर्मभगिनी तिष्ठति । तत्र समाश्वस्तमना भूत्वोपासिका गेहं गमिष्यति । तच्छनैः शनैर्गच्छतु बुद्धोपासिका । अपसरत आर्याः, अपसरत । एषा तरुणी स्त्री, एष भिक्षुरिति शुद्धो ममैष धर्मः ।

हस्तसंयतो मुखसंयत इन्द्रियसंयतः स खलु मनुष्यः ।
किं करोति राजकुलं तस्य परलोको हस्ते निश्चलः ॥ )

( इति निष्क्रान्ताः । )

**इति वसन्तसेनामोटनो नामाष्टमोऽङ्कः ।**

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नवमोऽङ्कः ।

( ततः प्रविशति शोधनकः । )

**शोधनकः**—आणत्तम्हि अधिअरणभोइएहिं—'अरे सोहणवा, ववहार-मण्डवं गदुअ आसणाइं सज्जीकरेहि' त्ति । ता जाव अधिअरणमण्डवं सज्जिदुं गच्छामि ( परिक्रम्यावलोक्य च । ) एदं अधिअरणमण्डवम् । एस पविसामि । ( प्रविश्य संमार्ज्यासनमाधाय । ) विवित्तं कारिदं मए अधिअरणमण्डवम् । विरइदा मए आसणा । ता जाव अधिअरणिआणं उण णिवेदेमि । ( परिक्रम्यावलोक्य च । ) कधम्, एसो रट्ठिअस्सालो दुट्ठदुज्जणमणुस्सो इदो एव्व आअच्छदि । ता दिट्ठिपधं परिहरिअ गमिस्सम् । ( आज्ञप्तोऽस्म्यधिकरणभौजकैः—'अरे शोधनक, व्यवहारमण्डपं गत्वासनानि सज्जीकुरु' इति । तद्यावदधिकरणमण्डपं सज्जितुं गच्छामि । एषोऽधिकरणमण्डपः । एष प्रविशामि । विविक्तः कारितो मयाधिकरणमण्डपः । विरचितानि मयासनानि । तद्यावदधिकरणिकानां पुनर्निवेदयामि । कथम्, एष राष्ट्रियश्यालो दुष्टदुर्जनमनुष्य इत एवागच्छति । तद्दृष्टिपथं परिहृत्य गमिष्यामि । ) ( इत्येकान्ते स्थितः । )

( ततः प्रविशत्युज्ज्वलवेषधारी शकारः । )

**शकारः**—

ण्हादेहं शलिलजलेहिं पाणिएहिं
उज्जाणे उववणकाणणे णिशण्णे ।
णालीहिं शह जुवदीहिं इश्तिआहिं
गन्धव्वेहिं शुविहिदएहिं अङ्गकेहिं ॥ १ ॥

खणेण गण्ठी खण्जूलके मे खणेण बाला खलकुन्तले वा ।
खणेण मुक्के खण उद्धचूडे चित्ते विचित्ते हगे लाअशाले ॥ २ ॥

अवि अ । विशगण्ठिगब्भपविश्टेण विअ कीडएण अन्तलं मग्गमाणेण पाविदं मए महदन्तलम् । ता कश्श एदं किविणचेश्टिअं पाडइश्शम् । ( स्मृत्वा । ) आं, शुमलिदं मए । दलिद्दचालुदत्तश्श एदं किविणचेश्टिअं पाडइश्शम् । अण्णं च । दलिद्दे क्खु शे । तश्श शव्वं शंभावीअदि । भोदु । अधिअलणमण्डवं गदुअ अग्गदो ववहालं लिहावइश्शम्, जधा चालुदत्ताकेण वशन्तशेणिआ मोडिअ मालिदा । ता जाव अधिअलणमण्डवं ज्जेव्व गच्छामि । ( परिक्रम्यावलोक्य च । ) एदं तं अधिअलणमण्डवम् । एत्थ पविशामि ।

(प्रविश्यावलोक्य च।) कधम्, आशणाइं दिण्णाइं चिश्टन्ति। जाव आअश्शन्ति अधिअलणभोइआ, दाव एदश्शिं दुव्वचत्तले मुहुत्तअं उवविशिअ पडिवालइश्शम्।

(स्नातोऽहं सलिलजलैः पानीयैरुद्यान उपवनकानने निषण्णः।
नारीभिः सह युवतीभिः स्त्रीभिर्गन्धर्वः सुविहितैरङ्गकैः॥
क्षणेन ग्रन्थिः क्षणजूलिका मे क्षणेन बाला क्षणकुन्तला वा।
क्षणेन मुक्ताः क्षणमूर्ध्वचूडाश्चित्रोऽहं राजश्यालः॥

अपि च। विषग्रान्थिगर्भप्रविष्टेनेव कीटकेनान्तरं मार्गमाणेन प्राप्तं मया महदन्तरम्। तत्कस्येदं कृपणचेष्टितं पातयिष्यामि। आं, स्मृतं मया। दरिद्रचारुदत्तस्येदं कृपणचेष्टितं पातयिष्यामि। अन्यच्च। दरिद्रः खलु सः। तस्य सर्वं संभाव्यते। भवतु। अधिकरणमण्डपं गत्वाग्रतो व्यवहारं लेखयिष्यामि, यथा चारुदत्तेन वसन्तसेना मोटयित्वा मारिता। तद्यावदधिकरणमण्डपमेव गच्छामि। एष सोऽधिकरणमण्डपः। अत्र प्रविशामि। कथम् आसनानि दत्तानि तिष्ठन्ति। यावदागच्छन्त्यधिकरणभोजकाः, तावदेतास्मिन्दूर्वाचत्वरे मुहूर्तमुपविश्य प्रतिपालयिष्यामि।)

(तथा स्थितः।)

**शोधनकः**—(अन्यतः परिक्रम्य पुरो दृष्ट्वा।) एदे अधिअरणिआ आअच्छन्ति। ता जाव उवसप्पामि। (एतेऽधिकरणिका आगच्छान्ति। तद्यावदुपसर्पामि।) [इत्युपसर्पति।]

(ततः प्रविशति श्रेष्ठिकायस्थादिपरिवृतोऽधिकरणिकः।)

**अधिकरणिकः**—भोः भोः श्रेष्ठिकायस्थौ।

**श्रेष्ठिकायस्थौ**—आणवेदु अज्जो। (आज्ञापयत्वार्यः।)

**अधिकरणिकः**—अहो, व्यवहारपराधीनतया दुष्करं खलु परचित्तग्रहणमधिकरणिकैः।

छन्नं कार्यमुपक्षिपन्ति पुरुषा न्यायेन दूरीकृतं
स्वान्दोषान्कथयन्ति नाधिकरणे रागाभिभूताः स्वयम्।
तैः पक्षापरपक्षवर्धितबलैर्दोषैर्नृपः स्पृश्यते
संक्षेपादपवाद एव सुलभो द्रष्टुर्गुणो दूरतः॥ ३॥

अपि च।

छन्नं दोषमुदाहरन्ति कुपिता न्यायेन दूरीकृताः
स्वान्दोषान्कथयन्ति नाधिकरणे सन्तोऽपि नष्टा ध्रुवम्।

ये पक्षापरपक्षदोषसहिताः पापानि संकुर्वते
संक्षेपादपवाद एव सुलभो द्रष्टुर्गुणो दूरतः ॥ ४ ॥

यतः । अधिकरणिकः खलु

शास्त्रज्ञः कपटानुसारकुशलो वक्ता न च क्रोधन-
स्तुल्यो मित्रपरस्वकेषु चरितं दृष्ट्वैव दत्तोत्तरः ।
क्लीबान्पालयिता शठान्व्यथयिता धर्म्यो न लोभान्वितो
द्वार्भावे परतत्त्वबद्धहृदयो राज्ञश्च कोपापहः ॥ ५ ॥

**श्रेष्ठिकायस्थौ**—अज्जस्स वि णाम गुणे दोसो त्ति वुच्चदि । जइ एव्वम्, ता चन्दालोय वि अन्धआरो त्ति वुच्चदि । ( आर्यस्यापि नाम गुणे दोष इत्युच्यते । यद्येवम्, तदा चन्द्रालोकेऽप्यन्धकार इत्युच्यते । )

**अधिकरणिकः**—भद्र शोधनक, अधिकरणमण्डपस्य मार्गमादेशय ।

**शोधनकः**—एदु एदु अधिअरणभोइओ, एदु । ( एत्वेत्वधिकरणभोजक, एतु । )

( इति परिक्रामन्ति । )

**शोधनकः**—इदं अधिअरणमण्डवम् । ता पविसन्तु अधिअरणभोइआ । ( अयमधिकरणमण्डपः, तत्प्रविशन्त्वधिकरणभोजकाः । )

( सर्वे च प्रविशन्ति । )

**अधिकरणिकः**—भद्र शोधनक, बहिर्निष्क्रम्य ज्ञायताम्—'कः कः कार्यार्थी' इति ।

**शोधनकः**—जं अज्जो आणवेदि । ( इति निष्क्रम्य । ) अज्जा, अधि-अरणिआ भणन्ति—' को को इध कज्जत्थी ' त्ति । ( यदार्य आज्ञापयति । आर्याः, अधिकरणिका भणन्ति—' कः क इह कार्यार्थी ' इति । )

**शकारः**—( सहर्षम् । ) उवत्थिए अधिअलणिए । ( साटोपं परिक्रम्य । ) हग्गे वलपुलिशे मणुश्शे वाशुदेवे लश्टिअशाले लाअशाले कज्जत्थी । ( उपस्थिता अधिकरणिकाः । अहं वरपुरुषो मनुष्यो वासुदेवो राष्ट्रियश्यालो राजश्यालः कार्यार्थी । )

**शोधनकः**—( ससंभ्रमम् । ) हीमादिके, पढमं ज्जेव रट्ठिअसालो कज्जत्थी । भोदु । अज्ज, मुहुत्तं चिट्ठ । दाव अधिअरणिआणं णिवेदेमि । ( उपगम्य । ) अज्जा, एसो क्खु रट्ठिअसालो कज्जत्थी ववहारं उवत्थिदो । ( हन्त, प्रथममेव राष्ट्रियश्यालः कार्यार्थी । भवतु । आर्य, मुहूर्तं तिष्ठ । तावदधिकरणिकानां निवेदयामि । आर्याः, एष खलु राष्ट्रियश्यालः कार्यार्थी व्यवहारमुपस्थितः । )

**अधिकरणिकः**—कथम् । प्रथममेव राष्ट्रियश्यालः कार्यार्थी । यथा सूर्योदय उपरागो महापुरुषनिपातमेव कथयति । शोधनक, व्याकुलेनाद्य व्यवहारेण भवितव्यम् । भद्र, निष्क्रम्योच्यताम्—'गच्छाद्य । न दृश्यते तव व्यवहारः' इति ।

**शोधनकः**—जं अज्जो आणवेदि त्ति । ( निष्क्रम्य शकारमुपगम्य । ) अज्ज, अधिअरणिआ भणन्ति—' अज्ज, गच्छ । ण दीशदि तव ववहारो ' । ( यदार्य आज्ञापयतीति । आर्य, अधिकरणिका भणन्ति—' अद्य गच्छ । न दृश्यते तव व्यवहारः ' । )

**शकारः**—( सक्रोधम् । ) आः, किं ण दीशदि मम ववहाले । जइ ण दीशदि, तदो आवुत्तं लाआणं पालअं बहिणीवदिं विण्णविअ बहिणिं अत्तिकं च विण्णविअ एदं अधिअलणिअं दूले फेलिअ एत्थ अण्णं अधिअलणिअं ठावइश्शम् । ( आः, किं न दृश्यते मम व्यवहारः । यदि न दृश्यते, तदावुत्तं राजानं पालकं भगिनीपतिं विज्ञाप्य भगिनीं मातरं च विज्ञाप्यैतमधिकरणिकं दूरीकृत्यात्रान्यमधिकरणिकं स्थापयिष्यामि । ) [ इति गन्तुमिच्छति । ]

**शोधनकः**—अज्ज रट्टिअशालअ, मुहुत्तअं चिट्ठ । दाव अधिअरणिआणं णिवेदेमि । ( अधिकरणिकमुपगम्य । ) एसो रट्टिअशालो कुविदो भणादि । ( आर्य राष्ट्रियश्याल, मुहूर्तं तिष्ठ । तावदधिकरणिकानां निवेदयामि । एष राष्ट्रियश्यालः कुपितो भणति । ) [ इति तदुक्तं भणति । ]

**अधिकरणिकः**—सर्वमस्य मूर्खस्य संभाव्यते । भद्र, उच्यताम्—' आगच्छ, दृश्यते तव व्यवहारः ' ।

**शोधनकः**—( शकारमुपगम्य । ) अज्ज, अधिअरणिआ भणन्ति—'आअच्छ । दीसदि तव ववहारो । ता पविसदु अज्जो । ( आर्य, अधिकरणिका भणन्ति—' आगच्छ । दृश्यते तव व्यवहारः ।' तत्प्रविशत्वार्यः । )

**शकारः**—पढमं भणन्ति ण दीशदि, संपदं दीशदि त्ति । ता णाम भीदभीदा अधिअलणभोइआ । जोत्तिअं हग्गे भणिश्शं तेत्तिअं पत्तिआवइश्शम् । भोदु । पविशामि । ( प्रविश्योपसृत्य । ) शुशुहं अम्हाणम् , तुम्हाणं पि शुहं देमि ण देमि अ । ( प्रथमं भणन्ति न दृश्यते, सांप्रतं दृश्यत इति । तन्नाम भीतभीता अधिकरणभोजकाः । यद्यदहं भणिष्यामि तत्तत्प्रत्याययिष्यामि । भवतु । प्रविशामि । सुसुखमस्माकम् , युष्माकमपि सुखं ददामि न ददामि च । )

**अधिकरणिकः**—( स्वगतम् । ) अहो, स्थिरसंस्कारता व्यवहारार्थिनः। ( प्रकाशम् । ) उपविश्यताम् ।

**शकारः**—आं अत्तणकेलका शे भूमी । ता जहिं मे रोअदि तहिं उव- विशामि । ( श्रेष्ठिनं प्रति । ) एश उवविशामि । ( शोधनकं प्रति । ) णं एश उवविशामि । ( इत्यधिकरणिकमस्तके हस्तं दत्त्वा । ) एश उवविशामि । ( आ- आत्मीयैषा भूमिः । तद्यत्र मह्यं रोचते तत्रोपविशामि । एष उपविशामि । नन्वत्रोपवि- शामि । एष उपविशामि । ) [ इति भूमावुपविशति । ]

**अधिकरणिकः**—भवान्कार्यार्थी ।

**शकारः**—अध इं । ( अथ किम् । )

**अधिकरणिकः**—तत्कार्यं कथय ।

**शकारः**—कण्णे कज्जं कधइश्शम् । एव्वं वड्डके मल्लकप्पमाणाह कुले हग्गे जादे ।

लाअशशुले मम पिदा लाआ तादश्श होइ जामादा ।
लाअशिआले हग्गे ममावि बहिणीवदि लाआ ॥ ६ ॥

( कर्णे कार्यं कथयिष्यामि । एवं बृहति मल्लर्कप्रमाणस्य कुलेऽहं जातः ।
राजश्वशुरो मम पिता राजा तातस्य भवति जामाता ।
राजश्यालोऽहं ममापि भगिनीपती राजा । )

**अधिकरणिकः**—सर्वं ज्ञायते ।

किं कुलेनोपदिष्टेन शीलमेवात्र कारणम् ।
भवन्ति नितरां स्फीताः सुक्षेत्रे कण्टकिद्रुमाः ॥ ७ ॥

तदुच्यतां कार्यम् ।

**शकारः**—एव्वं भणामि, अवलद्धाह वि ण अ मे किं पि कलइश्शदि, तदो तेण बहिणीवदिणा परितुश्टेण मे कीलिदुं लक्खिदु शव्वुज्जाणाणं पवले पुप्फकलण्डकजिण्णुज्जाणे दिण्णे । तहिं च पेक्खिदुं अणुदिअहं शोशावेदुं शोधावेदुं पोत्थावेदुं लुणावेदुं गच्छामि । दव्वजोएण पेक्खामि, ण पेक्खामि, वा, इत्थिआशलीलं णिवडिदम् । ( एवं भणामि, अपराद्धस्यापि न च मे किमपि करिष्यति, ततस्तेन भगिनीपतिना परितुष्टेन मे क्रीडितुं रक्षितुं सर्वोद्यानानां प्रवरं पुष्पक- रण्डकजीर्णोद्यानं दत्तम् । तत्र च प्रेक्षितुमनुदिवसं शुष्कं कारयितुं शोधयितुं पुष्टं कारयितुं लूनं कारयितुं गच्छामि । दैवयोगेन पश्यामि, न पश्यामि वा, स्त्री शरीरं निपतितम् । )

**अधिकरणिकः**—अथ ज्ञायते का स्त्री विपन्नेति ।

**शकारः**—हंहो आधिअलणभोइआ, किंत्ति ण जाणामि । तं तादिशिं णअलमण्डणं कच्चणशदभूशणिअं केण वि कुपुत्तेण अत्थकल्लवत्तश्श कालणादो शुण्णं पुप्फकलण्डकजिण्णुज्जाणं पवेशिअ बाहुपाशबलक्कालेण वशन्तशेणिआ मालिदा । ण मए । ( अहो अधिकरणभोजकाः, किमिति न जानामि । तां तादृशीं नगरमण्डनं काञ्चनशतभूषणां केनापि कुपुत्रेणार्थकल्यवर्तस्य कारणाच्छून्यं पुष्पकरण्डकजीर्णोद्यानं प्रवेश्य बाहुपाशबलात्कारेण वसन्तसेना मारिता । न मया । ) ( इत्यर्धोक्ते मुखमावृणोति । )

**अधिकरणिकः**—अहो नगररक्षिणां प्रमादः । भोः श्रेष्ठिकायस्थौ, न मयेति व्यवहारपदं प्रथममभिलिख्यताम् ।

**कायस्थः**—जं अज्जो आणवेदि । ( तथा कृत्वा । ) अज्ज, लिहिदम् । ( यदार्य आज्ञापयति । आर्य, लिखितम् । )

**शकारः**—( स्वगतम् ) हीमादिके । उत्तलान्तेण विअ पाअशपिण्डालकेण अज्ज मए अत्ता एव्व णिण्णाशिदो । भोदु । एव्वं दाव ( प्रकाशम् ) अहो अधिअलणभोईआ, णं भणामि, मए ज्जेव दिट्ठा । किं कोलाहलं कलेध । ( आश्चर्यम् । त्वरां कुर्वाणेनेव पायसपिण्डारकेणाद्य मयात्मैव निर्नाशितः । भवतु । एवं तावत् । अहो अधिकरणभोजकाः, ननु भणामि, मयैव दृष्टा । किं कोलाहलं कुरुत । ) ( इति पादेन लिखितं प्रोञ्छति । )

**अधिकरणिकः**—कथं त्वया ज्ञातं यथा खल्वर्थनिमित्तं बाहुपाशेन व्यापादिता ।

**शकारः**—हंहो, णूणं पडिशूणाए मोघट्ठाणाए गीवालिआए णिशुवण्णकेहिं आहलणट्ठाणेहिं तक्केमि । ( हंहो, नूनं परिशून्यया मोघस्थानया ग्रीवालिकया निःसुवर्णकैराभरणस्थानैस्तर्कयामि । )

**श्रेष्ठिकायस्थौ**—जुज्जदि विअ । ( युज्यत इव । )

**शकारः**—( स्वगतम् । ) दिट्ठिआ पच्चुजीविदम्हि । अविद मादिके । ( दिष्ट्या प्रत्युजीवितोऽस्मि । अविद मादिके । )

**श्रेष्ठिकायस्थौ**—भो, कं एसो ववहारो अवलम्बदि । ( भोः, कमेष व्यवहारोऽवलम्बते । )

**अधिकरणिकः**—इह हि द्विविधो व्यवहारः ।

**श्रेष्ठिकायस्थौ**—केरिसो । ( कीदृशः । )

१९–२०

**अधिकरणिकः**—वाक्यानुसारेण, अर्थानुसारेण च । यस्ताव-द्वाक्यानुसारेण, स खल्वर्थिप्रत्यर्थिभ्यः । यश्चार्थानुसारेण स चाधिकरणिक-बुद्धिनिष्पाद्यः ।

**श्रेष्ठिकायस्थौ**—ता वसन्तसेणामादरं अवलम्बादि ववहारो । ( तद्वसन्त-सेनामातरमवलम्बते व्यवहारः । )

**अधिकरणिकः**—एवमिदम् । भद्र शोधनक, वसन्तसेनामातरमनुद्वे-जयन्नाह्वय ।

**शोधनकः**—तथा । ( इति निष्क्रम्य गणिकामात्रा सह प्रविश्य । ) एदु एदु अज्जा । ( तथा, एत्वेत्वार्या । )

**वृद्धा**—गदा मे दारिआ मित्तघरअं अत्तणो जोव्वणं अनुभविदुम् । एसो उण दीहाऊ भणादि—' आअच्छ । अधिअरणिओ सद्दावेदि । ता मोहपरवसं विअ अत्ताणअं अवगच्छामि । हिअअं मे थरथरेदि । अज्ज, आदेसेहि मे अधिअरणमण्डवस्स मग्गम् । ( गता मे दारिका मित्रगृहमात्मनो यौवनमनुभवितुम् । एष पुनर्दीर्घायुर्भणति—' आगच्छ । अधिकरणिक आह्वयति । तन्मोहपरवशमिवात्मानमवगच्छामि । हृदयं मे प्रकम्पते । आर्य, आदिश मह्यमधिकरण-मण्डपस्य मार्गम् । )

**शोधनकः**—एदु एदु अज्जा । ( एत्वेत्वार्या । )

( उभौ परिक्रामतः । )

**शोधनकः**—एदं अधिअरणमण्डवम् । एत्थ पविसदु अज्जा । ( एषोऽधि-करणमण्डपः । अत्र प्रविशत्वार्या । )

( इत्युभौ प्रविशतः । )

**वृद्धा**—( उपसृत्य । ) सुहं तुम्हाणं भोदु भावमिस्साणम् । ( सुखं युष्माकं भवतु भावमिश्राणाम् । )

**अधिकरणिकः**—भद्रे, स्वागतम् । आस्यताम् ।

**वृद्धा**—तधा । ( तथा । ) [ इत्युपविष्टा । ]

**शकारः**—( साक्षेपम् । ) आगदाशि बुड्ढकुट्टणि, आगदाशि । ( आगतासि वृद्धकुट्टनि, आगतासि । )

**अधिकरणिकः**—अये, त्वं किल वसन्तसेनाया माता ।

**वृद्धा**—अध इं । ( अथ किम् । )

**अधिकरणिकः**—अथेदानीं वसन्तसेना क गता ।

**वृद्धा**—मित्तघरअम् । ( मित्रगृहम् । )

**अधिकरणिकः**—किंनामधेयं तस्या मित्रम् ।

**वृद्धा**—( स्वगतम् । ) हद्धी हद्धी । अदिलज्जणीअं क्खु एदम् । ( प्रकाशम् । ) जणस्स पुच्छणीओ अअं अत्थो, ण उण अधिअरणिअस्स । ( हा धिक् हा धिक् । अतिलज्जनीयं खल्विदम् । जनस्य पृच्छनीयोऽयमर्थः, न पुनरधिकरणिकस्य । )

**अधिकरणिकः**—अलं लज्जया । व्यवहारस्त्वां पृच्छति ।

**श्रेष्ठिकायस्थौ**—ववहारो पुच्छदि । णत्थि दोसो । कधेहि । ( व्यवहारः पृच्छति । नास्ति दोषः । कथय । )

**वृद्धा**—कधं ववहारो । जइ एव्वम्, ता सुणन्तु अज्जमिस्सा । सो क्खु सत्थवाहविणअदत्तस्स णत्तिओ, साअरदत्तस्स तणओ, सुगहिदणामहेओ अज्जचारुदत्तो णाम, सेट्ठिचत्तरे पडिवसदि । तहिं मे दारिआ जोव्वणसुहं अणुभवादि । ( कथं व्यवहारः । यद्येवम्, तदा शृण्वन्त्वार्यमिश्राः । स खलु सार्थवाहविनयदत्तस्य नप्ता, सागरदत्तस्य तनयः, सुगृहीतनामधेय आर्यचारुदत्तो नाम, श्रेष्ठिचत्वरे प्रतिवसति । तत्र मे दारिका यौवनसुखमनुभवति । )

**शकारः**—शुदं अज्जेहिं । लिहीअन्दु एदे अक्खला । चालुदत्तेण शह मम विवादे । ( श्रुतमार्यैः । लिख्यन्तामेतान्यक्षराणि । चारुदत्तेन सह मम विवादः । )

**श्रेष्ठिकायस्थौ**—चारुदत्तो मित्तो त्ति णत्थि दोसो । ( चारुदत्तो मित्रमिति नास्ति दोषः । )

**अधिकरणिकः**—व्यवहारोऽयं चारुदत्तमवलम्बते ।

**श्रेष्ठिकायस्थौ**—एव्वं विअ । ( एवमिव । )

**अधिकरणिकः**—धनदत्त, वसन्तसेनार्यचारुदत्तस्य गृहं गतेति लिख्यतां व्यवहारस्य प्रथमः पादः । कथम् । आर्यचारुदत्तोऽप्यस्माभिराह्वायितव्यः । अथवा व्यवहारस्तमाह्वयति । भद्र शोधनक, गच्छ । आर्यचारुदत्तं स्वैरमसंभ्रान्तमनुद्विग्नं सादरमाहूय प्रस्तावेन—'अधिकरणिकस्त्वां द्रष्टुमिच्छति' इति ।

**शोधनकः**—जं अज्जो आणवेदि ( इति निष्क्रान्तः । चारुदत्तेन सह प्रविश्य च । ) एदु यदु अज्जो । ( यदार्य आज्ञापयति । एत्वेत्वार्यः । )

**चारुदत्तः**—(विचिन्त्य ।)

परिज्ञातस्य मे राज्ञा शीलेन च कुलेन च ।
यत्सत्यमिदमाह्वानमवस्थामभिशङ्कते ॥ ८ ॥

( सवितर्कं स्वगतम् । )

ज्ञातो हि किं नु खलु बन्धनविप्रयुक्तो
मार्गागतः प्रवहणेन मयापनीतः ।
चारेक्षणस्य नृपतेः श्रुतिमागतो वा
येनाहमेवमभियुक्त इव प्रयामि ॥ ९ ॥

अथवा किं विचारितेन । अधिकरणमण्डपमेव गच्छामि । भद्र शोधनक, अधिकरणस्य मार्गमादेशय ।

**शोधनकः**—एदु एदु अज्जो । ( एत्वेत्वार्यः । )

( इति परिक्रामतः । )

**चारुदत्तः**—( सशङ्कम् । ) तत्किमपरम् ।

रुक्षस्वरं वाशति वायसोऽय-
ममात्यभृत्या मुहुराह्वयन्ति ।
सव्यं च नेत्रं स्फुरति प्रसह्य
ममानिमित्तानि हि खेदयन्ति ॥ १० ॥

**शोधनकः**—एदु एदु अज्जो सैरं असंभन्तम् । ( एत्वेत्वार्यः स्वैरमसंभ्रान्तम् । )

**चारुदत्तः**—( परिक्रम्याग्रतोऽवलोक्य च । )

शुष्कवृक्षस्थितो ध्वाङ्क्ष आदित्याभिमुखस्तथा ।
मयि चोदयते वामं चक्षुर्घोरमसंशयम् ॥ ११ ॥

( पुनरन्यतोऽवलोक्य । ) अये, कथमयं सर्पः ।

मयि विनिहितदृष्टिर्भिन्ननीलाञ्जनाभः
स्फुरितविततजिह्वः शुक्लदंष्ट्राचतुष्कः ।
अभिपतति सरोषो जिह्मिताध्मातकुक्षि-
र्भुजगपतिरयं मे मार्गमाक्रम्य सुप्तः ॥ १२ ॥

अपि च इदम् ।

स्खलति चरणं भूमौ न्यस्तं न चार्द्रतमा मही
स्फुरति नयनं वामो बाहुर्मुहुश्च विकम्पते ।

शकुनिरपरश्चायं तावद्विरौति हि नैकशः
कथयति महाघोरं मृत्युं न चात्र विचारणा ॥ १३ ॥

सर्वथा देवताः स्वस्ति करिष्यन्ति ।

**शोधनकः**—एदु एदु अज्जो । इमं अधिअरणमण्डवं पविसदु अज्जो । ( एत्वेत्वार्यः । इममधिकरणमण्डपं प्रविशत्वार्यः । )

**चारुदत्तः**—( प्रविश्य समन्तादवलोक्य । ) अहो, अधिकरणमण्डपस्य परा श्रीः । इह हि

चिन्तासक्तनिमग्नमन्त्रिसलिलं दूतोर्मिशङ्खाकुलं
पर्यन्तस्थितचारनक्रमकरं नागाश्वहिंस्राश्रयम् ।
नानावाशककङ्कपक्षिरचितं कायस्थसर्पास्पदं
नीतिक्षुण्णतटं च राजकरणं हिंस्रैः समुद्रायते ॥ १४ ॥

भवतु । ( प्रविशञ्छिरोघातमभिनीय सवितर्कम् । ) अहह, इदमपरम्

सव्यं मे स्पन्दते चक्षुर्विरौति वायसस्तथा ।
पन्थाः सर्पेण रुद्धोयं स्वस्ति चास्मासु दैवतः ॥ १५ ॥

तावत्प्रविशामि । ( इति प्रविशति । )

**अधिकरणिकः**—अयमसौ चारुदत्तः । य एषः

घोणोन्नतं मुखमपाङ्गविशालनेत्रं
नैतद्धि भाजनमकारणदूषणानाम् ।
नागेषु गोषु तुरगेषु तथा नरेषु
नह्याकृतिः सुसदृशं विजहाति वृत्तम् ॥ १६ ॥

**चारुदत्तः**—भोः, अधिकृतेभ्यः स्वस्ति । हंहो नियुक्ताः, अपि कुशलं भवताम् ।

**अधिकरणिकः**—( ससंभ्रमम् । ) स्वागतमार्यस्य । भद्र शोधनक, आर्यस्यासनमुपनय ।

**शोधनकः**—( आसनमुपनीय । ) एदं आसनम् । एत्थ उवविसदु अज्जो । ( इदमासनम् । अत्रोपविशत्वार्यः । )

( चारुदत्त उपविशति । )

**शकारः**—( सक्रोधम् । ) आगदेशि ले इश्थिआवादआ, आगदेशि । अहो णाए ववहाले, अहो धम्मे ववहाले; जं एदाह इश्थिआघादकाह आशणे

दीअदि । ( सगर्वम् । ) भोदु । णं दीअदु । ( आगतोऽसि रे स्त्रीघातक, आगतोसि । अहो न्याय्यो व्यवहारः, अहो धर्म्यो व्यवहारः, यदेतस्मै स्त्रीघातकायासनं दीयते। भवतु । ननु दीयताम् । )

**अधिकरणिकः**—आर्य चारुदत्त, अस्ति भवतोऽस्या आर्याया दुहित्रा सह प्रसक्तिः प्रणयः प्रीतिर्वा ।

**चारुदत्तः**—कस्याः ।

**अधिकरणिकः**—अस्याः । ( इति वसन्तसेनामातरं दर्शयति । )

**चारुदत्तः**—( उत्थाय । ) आर्ये, अभिवादये ।

**वृद्धा**—जाद, चिरं मे जीव। ( स्वगतम् । ) अअं सो चारुदत्तो । सुणिक्खित्तं क्खु दारिआए जोव्वणम् । ( जात, चिरं मे जीव । अयं स चारुदत्तः। सुनिक्षिप्तं खलु दारिकया यौवनम् । )

**अधिकरणिकः**—आर्य, गणिका तव मित्रम् ।

( चारुदत्तो लज्जां नाटयति । )

**शकारः**—

लज्जाए भीलुदाए वा
चालित्तं अलिए णिगूहिदुम् ।
शअं मालिअ अत्थकालणा
दाणिं गूहदि ण तं हि भश्टके ॥ १७ ॥

[ लज्जया भीरुतया वा चारित्रमलीकं निगूहितुम् ।
स्वयं मारयित्वार्थकारणादिदानीं गूहति न तद्धि भट्टकः ॥ ]

**श्रेष्ठिकायस्थौ**—अज्जचारुदत्त, भणाहि । अलं लज्जाए । ववहारो क्खु एसो । ( आर्यचारुदत्त, भण । अलं लज्जया । व्यवहारः खल्वेषः । )

**चारुदत्तः**—( सलज्जम् । ) भो अधिकृताः, मया कथमीदृशं वक्तव्यम्, यथा गणिका मम मित्रमिति । अथवा यौवनमत्रापराध्यति, न चारित्र्यम् ।

**अधिकरणिकः**—

व्यवहारः सविघ्नोऽयं त्यज लज्जां हृदि स्थिताम् ।
ब्रूहि सत्यमलं धैर्यं छलमत्र न गृह्यते ॥ १८ ॥

अलं लज्जया । व्यवहारस्त्वां पृच्छति ।

**चारुदत्तः**—अधिकृत, केन सह मम व्यवहारः ।

**शकारः**—( साटोपम् । ) अले, मए शह ववहाले । ( अरे, मया सह व्यवहारः । )

**चारुदत्तः**—त्वया सह मम व्यवहारः सुदुःसहः ।

**शकारः**—अले इश्थिआघादआ, तं तादिशिं लअणशदभूशणिअं वशन्तशेणिअं मालिअ, शंपदं कवडकावडिके भविअ णिगूहेशि । ( अरे स्त्रीघातक, तां तादृशीं रत्नशतभूषणां वसन्तसेनां मारयित्वा, सांप्रतं कपटकापटिको भूत्वा, निगूहसि । )

**चारुदत्तः**—असंबद्धः खल्वसि ।

**अधिकरणिकः**—आर्यचारुदत्त, अलमनेन । ब्रूहि सत्यम् । अपि गणिका तव मित्रम् ।

**चारुदत्तः**—एवमेव ।

**अधिकरणिकः**—आर्य, वसन्तसेना क्व ।

**चारुदत्तः**—गृहं गता ।

**श्रेष्ठिकायस्थौ**—कधं गदा, कदा गदा, गच्छन्ती वा केण अणुगदा । ( कथं गता, कदा गता, गच्छन्ती वा केनानुगता । )

**चारुदत्तः**—( स्वगतम् । ) किं प्रच्छन्नं गतेति ब्रवीमि ।

**श्रेष्ठिकायस्थौ**—अज्ज, कधेहि । ( आर्य, कथय । )

**चारुदत्तः**—गृहं गता । किमन्यद्ब्रवीमि ।

**शकारः**—ममकेलकं पुप्फकलण्डकजिण्णुज्जाणं पवेशिअ अत्थणिमित्तं बाहुपाशबलक्कालेण मालिदा । अए, शंपदं वदाशि घलं गदे त्ति । ( मदीयं पुष्पकरण्डकजीर्णोद्यानं प्रवेश्यार्थनिमित्तं बाहुपाशबलात्कारेण मारिता । अये, सांप्रतं वदसि गृहं गतेति । )

**चारुदत्तः**—आः असंबद्धप्रलापिन्,

अभ्युक्षितोऽसि सलिलैर्न बलाहकानां
चाषाग्रपक्षसदृशं भृशमन्तराले ।
मिथ्यैतदाननमिदं भवतस्तथाहि
हेमन्तपद्ममिव निष्प्रभतामुपैति ॥ १९ ॥

**अधिकरणिकः**—( जनान्तिकम् । )

तुलनं चाद्रिराजस्य समुद्रस्य च तारणम् ।
ग्रहणं चानिलस्येव चारुदत्तस्य दूषणम् ॥ २० ॥

( प्रकाशम् । ) आर्यचारुदत्तः खल्वसौ कथमिदमकार्यं करिष्यति ।
( घोणा—' ( ९।१६ ) इत्यादि पठति । )

**शकारः**—किं पक्खवादेण ववहाले दीशदि । ( किं पक्षपातेन व्यवहारो दृश्यते । )

**अधिकरणिकः**—अपेहि मूर्ख,

वेदार्थान्प्राकृतस्त्वं वदसि न च ते जिह्वा निपतिता
मध्याह्ने वीक्षसेऽर्कं न तव सहसा दृष्टिर्विचलिता ।
दीप्ताग्नौ पाणिमन्तः क्षिपसि स च ते दग्धो भवति नो
चारित्र्याच्चारुदत्तं चलयसि न ते देहं हरति भूः ॥ २१ ॥

आर्यचारुदत्तः कथमकार्यं करिष्यति ।

कृत्वा समुद्रमुदकोच्छ्रयमात्रशेषं
दत्तानि येन हि धनान्यनपेक्षितानि ।
स श्रेयसां कथमिवैकनिधिर्महात्मा
पापं करिष्यति धनार्थमवैरिजुष्टम् ॥ २२ ॥

**वृद्धा**—हदास, जो तदाणिं णासीकिदं सुवण्णभण्डअं रत्तिं चोरेहिं अवहिदं त्ति तस्स कारणादो चदुस्समुद्दसारभूदं रअणावलिं देदि, सो दाणिं अत्थकल्लवत्तस्स कारणादो इमं अकज्जं करेदि । हा जादे, एहि मे पुत्ति। ( हताश, यस्तदानीं न्यासीकृतं सुवर्णभाण्डं रात्रौ चौरैरपहृतमिति तस्य कारणाच्चतुःसमुद्रसारभूतां रत्नावलीं ददाति, स इदानीमर्थकल्यवर्तस्य कारणादिदमकार्यं करोति । हा जाते, एहि मे पुत्रि । ) ( इति रोदिति । )

**अधिकरणिकः**—आर्य चारुदत्त, किमसौ पद्भ्यां गता, उत प्रवहणेनेति ।

**चारुदत्तः**—ननु मम प्रत्यक्षं न गता । तन्न जाने किं पद्भ्यां गता, उत प्रवहणेनेति ।

( प्रविश्य सामर्षः )

**वीरकः**—

पादप्पहारपरिभवविमाणणाबद्धगरुअवेरस्स ।
अणुसोअन्तस्स इअं कधं पि रत्ती पभादा मे ॥ २३ ॥

ता जाव अधिअरणमण्डवं उवसप्पामि । ( प्रवेष्टकेन । ) सुहं अज्जमिस्साणम् ।

( पादप्रहारपरिभवविमाननाबद्धगुरुकवैरस्य ।
अनुशोचत इयं कथमपि रात्रिः प्रभाता मे ॥
तद्यावदधिकरणमण्डपमुपसर्पामि । सुखमार्यमिश्राणाम् । )

**अधिकरणिकः**—अये, नगररक्षाधिकृतो वीरकः । वीरक, किमागमनप्रयोजनम् ।

**वीरकः**—ही, बन्धणभेअणसंभमे अज्जकं अण्णेसन्तो, ओवाडिदं पवहणं वच्चदि त्ति विआरं करन्तो अण्णेसन्तो, 'अरे, तुए वि आलोइदे. मए वि आलोइदव्वो' त्ति भणन्तो ज्जेव चन्दणमहत्तरएण पादेण ताडिदो म्हि । एदं सुणिअ अज्जमिस्सा पमाणम् । ( ही, बन्धनभेदनसंभ्रम आर्यकमन्वेषयन्, अपवारितं प्रवहणं व्रजतीति विचारं कुर्वन्नन्वेषयन्, 'अरे, त्वयाप्यालेकितम्, मयाप्यालेकितव्यम्' इति भणन्नेव चन्दनमहत्तरकेण पादेन ताडितोऽस्मि । एतच्छ्रुत्वार्यमिश्राः प्रमाणम् । )

**अधिकरणिकः**—भद्र, जानीषे कस्य तत्प्रवहणमिति ।

**वीरकः**—इमस्स अज्जचारुत्तस्य । वसन्तसेणा आरूढा पुप्फकरण्डकजिण्णुज्जाणं कीलिदं णीअदि त्ति पवहणवाहएण कहिदम् । ( अस्यार्यचारुदत्तस्य । वसन्तसेनारूढा पुष्पकरण्डकजीर्णोद्यानं क्रीडितुं नीयत इति प्रवहणवाहकेन कथितम् । )

**शकारः**—पुणो वि शुद्ध्रं अज्जेहिं । ( पुनरपि श्रुतमार्यैः । )

**अधिकरणिकः**—

एष भो निर्मलज्योत्स्नो राहुणा ग्रस्यते शशी ।
जलं कूलावपातेन प्रसन्नं कलुषायते ॥ २४ ॥

वीरक, पश्चादिह भवतो न्यायं द्रक्ष्यामः । य एषोऽधिकरणद्वार्यश्वस्तिष्ठति, तमेनमारुह्य गत्वा पुष्पकरण्डकोद्यानम् दृश्यतामस्ति तत्र काचिद्विपन्ना स्त्री न वेति ।

**वीरकः**—जं अज्जो आणवेदि । ( इति निष्कान्तः । प्रविश्य च । ) गदो म्हि तहिं । दिट्ठं च मए इत्थिआकलेवरं सावएहिं विलुप्पन्तम् । ( यदार्य आज्ञापयति । गतोऽस्मि तत्र । दृष्टं च मया स्त्रीकलेवरं श्वापदैर्विलुप्यमानम् । )

**श्रेष्ठिकायस्थौ**—कधं तुए जाणिदं इत्थिआकलेवरं त्ति । ( कथं त्वया ज्ञातं स्त्रीकलेवरमिति । )

**वीरकः**—सावसेसेहिं केसहत्थपाणिपादेहिं उवलक्खिदं मए । ( सावशेषैः केशहस्तपाणिपादैरुपलक्षितं मया । )

**अधिकरणिकः**—अहो, धिग्वैषम्यं लोकव्यवहारस्य ।
यथा यथेदं निपुणं विचार्यते तथा तथा संकटमेव दृश्यते ।
अहो सुसन्ना व्यवहारनीतयो मतिस्तु गौः पङ्कगतेव सीदति ॥ २५ ॥

**चारुदत्तः**—( स्वगतम् । )
यथैव पुष्पं प्रथमे विकाशे समेत्य पातुं मधुपाः पतन्ति ।
एवं मनुष्यस्य विपत्तिकाले छिद्रेष्वनर्था बहुलीभवन्ति ॥ २६ ॥

**अधिकरणिकः**—आर्यचारुदत्त, सत्यमभिधीयताम् ।

**चारुदत्तः**—
दुष्टात्मा परगुणमत्सरी मनुष्यो
रागान्धः परमिह हन्तुकामबुद्धिः ।
किं यो यद्वदति मृषैव जातिदोषा-
त्तद्ग्राह्यं भवति न तद्विचारणीयम् ॥ २७ ॥

अपि च ।
योऽहं लतां कुसुमितामपि पुष्पहेतो-
राकृष्य नैव कुसुमावचयं करोमि ।
सोऽहं कथं भ्रमरपक्षरुचौ सुदीर्घे
केशे प्रगृह्य रुदतीं प्रमदां निहन्मि ॥ २८ ॥

**शकारः**—हंहो अधिअलणभोइआ, किं तुम्हे पक्खवादेण वहालं पेक्खध, जेण अज्ज वि एशे हदाशचालुदत्ते आशणे धालीअदि । ( हंहो अधिकरणभोजकाः, किं यूयं पक्षपातेन व्यवहारं पश्यत, येनाद्याप्येष हताशचारुदत्त आसने धार्यते । )

**अधिकरणिकः**—भद्र शोधनक, एवं क्रियताम् ।

( शोधनकस्तथा करोति )

**चारुदत्तः**—विचार्यताम् । भो अधिकृताः, विचार्यताम् । ( इत्यासनादवतीर्य भूमावुपविशति । )

**शकारः**—( स्वगतम् । सहर्षं नर्तित्वा । ) ही अणेण मए कडे पावे अण्णश्श मश्तके णिवडिदे । ता जहिं चालुदत्ताके उवविशदि तहिं हग्गे उवविशामि । ( तथा कृत्वा । ) चालुदत्ता, पेक्ख पेक्ख मम् । ता भण भण मए मालिदे त्ति । ( ही, अनेन मया कृतं पापमन्यस्य मस्तके निपतितम् । तद्यत्र

चारुदत्त उपविशति तत्राहमुपविशामि । चारुदत्त, पश्य पश्य माम् । तद्भण भण मया मारितेति । )

**चारुदत्तः**—भो अधिकृताः । ( दुष्टात्मा–' ( ९।२७ ) इति पूर्वोक्तं पठति। सनिश्वासं स्वगतम् । )

मैत्रेय भोः किमिदमद्य ममोपघातो
हा ब्राह्मणि द्विजकुले विमले प्रसूता ।
हा रोहसेन हि न पश्यसि मे विपत्तिं
मिथ्यैव नन्दसि परव्यसनेन नित्यम् ॥ २९ ॥

प्रेषितश्च मया तद्वार्तान्वेषणाय मैत्रेयो वसन्तसेनासकाशं शकटिकानिमित्तं च तस्य प्रदत्तान्यलंकरणानि प्रत्यर्पयितुम् । तत्कथं चिरयते ।

( ततः प्रविशति गृहीताभरणो विदूषकः । )

**विदूषकः**—पेसिदोह्मि अज्जचारुदत्तेण वसन्तसेणासआसम्, तहिं अलंकरणाइं गेण्हिअ, जधा 'अज्जमित्तेअ, वसन्तसेणाए वच्छो रोहसेणो अत्तणो अलंकारेण अलंकरिअ जणणीसआसं पेसिदो । इमस्स आहरणं दादव्वम्, ण उण गेण्हिदव्वम् । ता समप्पेहि' त्ति । ता जाव वसन्तसेणासआसं ज्जेव गच्छामि । ( परिक्रम्यावलोक्य च। आकाशे।) कधं भावरेभिलो । भो भावरेभिल, किंणिमित्तं तुमं उव्विग्गो उव्विग्गो विअ लक्खीअसि । ( आकर्ण्य ।) किं भणासि—'पिअवअस्सो चारुदत्तो अधिअरणमण्डवे सद्दाइदो' त्ति । ता ण हु अप्पेण कज्जेण होदव्वम् । ( विचिन्त्य । ) ता पच्छा वसन्तसेणासआसं गमिस्सम् । अधिअरणमण्डवं दाव गमिस्सम् । (परिक्रम्यावलोक्य च ।) इदं अधिअरणमण्डवम् । ता जाव पविसामि । ( प्रविश्य ।) सुहं अधिअरणभोइआणम् । कहिं मम पिअवअस्सो । ( प्रेषितोऽस्म्यार्यचारुदत्तेन वसन्तसेनासकाशम्, तत्रालंकरणानि गृहीत्वा, यथा— 'आर्यमैत्रेय, वसन्तसेनया वत्सो रोहसेन आत्मनोऽलंकारेणालंकृत्य जननीसकाशं प्रेषितः । अस्या आभरणं दातव्यम्, न पुनर्ग्रहीतव्यम् । तत्समर्पय ' इति । तद्यावद्वसन्तसेनासकाशमेव गच्छामि । कथं भावरेभिलः । भो भावरेभिल, किंनिमित्तं त्वमुद्विग्न उद्विग्न इव लक्ष्यसे । किं भणसि—'प्रियवयस्यश्चारुदत्तोऽधिकरणमण्डप आहूतः' इति । तन्न खल्वल्पेन कार्येण भवितव्यम् । तत्पश्चाद्वसन्तसेनासकाशं गमिष्यामि । अधिकरणमण्डपं तावद्गमिष्यामि । अयमधिकरणमण्डपः । तद्यावत्प्रविशामि । सुखमधिकरणभोजकानाम् । कुत्र मम प्रियवयस्यः । )

**अधिकरणिकः**—नन्वेष तिष्ठति ।

**विदूषकः**—वअस्स, सोत्थि दे। ( वयस्य, स्वस्ति ते। )

**चारुदत्तः**—भविष्यति।

**विदूषकः**—अवि क्खेमं दे। (अपि क्षेमं ते।)

**चारुदत्तः**—एतदपि भविष्यति।

**विदूषकः**—भो वअस्स, किंणिमित्तं उव्विग्गो उव्विग्गो विअलक्खीअसि। कुदो वा सद्दाइदो ( भो वयस्य, किंनिमित्तमुद्विग्न उद्विग्न इव लक्ष्यसे। कुतो वाहूतः। )

**चारुदत्तः**—वयस्य,

मया खलु नृशंसेन परलोकमजानता।
स्त्री रतिर्वाविशेषेण शेषमेषोऽभिधास्यति ॥ ३० ॥

**विदूषकः**—किं किम्। (किं किम्!)

**चारुदत्तः**—(कर्णे।) एवमेवम्।

**विदूषकः**—को एव्वं भणादि। ( क एवं भणति। )

**चारुदत्तः**—( संज्ञया शकारं दर्शयति। ) नन्वेष तपस्वी हेतुभूतः, कृतान्तो मां व्याहरति।

**विदूषकः**—( जनान्तिकम्। ) एव्वं कीस ण भणीअदि, गेहं गदे त्ति। ( एवं किमर्थं न भण्यते, गृहं गतेति। )

**चारुदत्तः**—उच्यमानमप्यवस्थादोषान्न गृह्यते।

**विदूषकः**—भो भो अज्जा, जेण दाव पुरट्ठावणविहारारामदेउलतडागकूवजूवेहिं अलंकिदा णअरी उज्जइणी, सो अणीसो अत्थकल्लवत्तकारणादो एरिसं अकज्जं अणुचिट्ठदि त्ति। (सक्रोधम्।) अरे रे काणेलीसुदा राअस्सालसंठाणआ उस्सुङ्खलआ किदजणदोसभण्डआ बहुसुवण्णमण्डिदमक्कडआ, भण भण मम अग्गदो, जो दाणिं मम पिअवअस्सो कुसुमिदं माधवीलदं पि आकिड्डिअ कुसुमावचअं ण करेदि कदा वि आकिड्डिदाए पल्लवच्छेदो भोदि त्ति, सो कधं एरिसं अकज्जं उहअलोअविरुद्धं करेदि। चिट्ठ रे कुट्टणिपुत्ता, चिट्ठ। जाव एदिणा तव हिअअकुडिलेण दण्डअट्ठेण मत्थअं दे सदखण्डं करेमि। ( भो भो आर्याः, येन तावत्पुरस्थापनविहारारामदेवालयतडागकूपयूपैरलंकृता नगर्युज्जयिनी, सोऽनीशोऽर्थकल्यवर्तकारणादीदृशमकार्यमनुतिष्ठतीति। अरे रे कुलटापुत्र राजश्यालसंस्थानक उच्छृङ्खलक कृतजनदोषभण्ड बहुसुवर्णमण्डितमर्कटक, भण भण

ममाग्रत', य इदानीं मम प्रियवयस्यः कुसुमितां माधवीलतामप्याकृष्य कुसुमावचयं न करोति कदाचिदाकृष्टतया पल्लवच्छेदो भवतीति, स कथमीदृशमकार्यमुभयलोकविरुद्धं करोति । तिष्ठ रे कुट्टिनीपुत्र, तिष्ठ । यावदेतेन तव हृदयकुटिलेन दण्डकाष्ठेन मस्तकं ते शतखण्डं करोमि । )

**शकारः**—( सक्रोधम् । ) शुणन्तु शुणन्तु अज्जमिश्शा । चालुदत्तकेण शह मम विवादे ववहाले वा । ता कीश एशे काकपदशीशमश्तका मए शिले शदखण्डे कलेदि । मा दाव । ले दाशीएपुत्ता दुट्टवडुका । ( शृण्वन्तु शृण्वन्त्वार्यमिश्राः । चारुदत्तेन सह मम विवादो व्यवहारो वा । तत्किमर्थमेष काकपदशीर्षमस्तको मम शिरः शतखण्डं करोति । मा तावत् । रे दास्याः पुत्र दुष्टबटुक । )

( विदूषको दण्डकाष्ठमुद्यम्य पूर्वोक्तं पठति । शकारः सक्रोधमुत्थाय ताडयति । विदूषकः प्रतीपं ताडयति । अन्योन्यं ताडयतः । विदूषकस्य कक्षदेशादाभरणानि पतन्ति । )

**शकारः**—( तानि गृहीत्वा दृष्ट्वा ससाध्वसम् । ) पेक्खन्तु पेक्खन्तु अज्जा । एदे क्खु ताए तवश्शिणीए केलका अलंकाला । ( चारुदत्तमुद्दिश्य । ) इमश्श अत्थकल्लवत्तश्श कालणादो एशा मालिदा वावादिदा अ । ( पश्यन्तु पश्यन्त्वार्याः । एते खलु तस्यास्तपस्विन्या अलंकाराः । अस्यार्थकल्यवर्तस्य कारणादेषा मारिता व्यापादिता च । )

( अधिकृताः सर्वेऽधोमुखाः स्थिताः । )

**चारुदत्तः**—( जनान्तिकम् । )

अयमेवंविधे काले दृष्टो भूषणविस्तरः ।
अस्माकं भाग्यवैषम्यात्पतितः पातयिष्यति ॥ ३१ ॥

**विदूषकः**—भो, कीस भूदत्थं ण णिवेदीअदि । ( भोः, किमर्थं भूतार्थो न निवेद्यते । )

**चारुदत्तः**—वयस्य,

दुर्बलं नृपतेश्चक्षुर्नैतत्तत्त्वं निरीक्षते ।
केवलं वदतो दैन्यमश्लाघ्यं मरणं भवेत् ॥ ३२ ॥

**अधिकरणिकः**—कष्टं भोः, कष्टम् ।

अङ्गारकविरुद्धस्य प्रक्षीणस्य बृहस्पतेः ।
ग्रहोऽयमपरः पार्श्वे धूमकेतुरिवोत्थितः ॥ ३३ ॥

**श्रेष्ठिकायस्थौ**—( विलोक्य वसन्तसेनामातरमुद्दिश्य । ) अवहिदा दाव अज्जा एदं सुवण्णभण्डअं अवलोएदु, सो ज्जेव एसो ण वेत्ति । ( अवहिता तावदार्येदं सुवर्णभाण्डमवलोकयतु, तदेवेदं न वेति । )

**वृद्धा**—( अवलोक्य । ) सरिसो एसो, ण उण सो । ( सदृशमेतत्, न पुनस्तत् । )

**शकारः**—आं वुड्ढकुट्टणि, अक्खीहिं मन्तिदं वाआए मूकिदम् । ( आः, वृद्धकुट्टनि, अक्षिभ्यां मन्त्रितं वाचा मूकितम् । )

**वृद्धा**—हदास, अवेहि । ( हताश, अपेहि । )

**श्रेष्ठिकायस्थौ**—अप्पमत्तं कधेहि, सो ज्जेव एसो ण वेत्ति । ( अप्रमत्तं कथय, तदेवैतन्न वेति । )

**वृद्धा**—अज्ज, सिप्पिकुसलदाए ओबन्धेदि दिट्ठिम् । ण उण सो । ( आर्य, शिल्पिकुशलतयावबध्नाति दृष्टिम् । न पुनस्तत् । )

**अधिकरणिकः**—भद्रे, अपि जानास्येतान्याभरणानि ।

**वृद्धा**—णं भणामि, ण हु ण हु अणभिजाणिदो । अह वा कदा वि सिप्पिणा घडिदो भवे । ( ननु भणामि, न खलु न खल्वनभिज्ञातः । अथवा कदापि शिल्पिना घटितो भवेत् । )

**अधिकरणिकः**—पश्य श्रेष्ठिन् ,

वस्त्वन्तराणि सदृशानि भवन्ति नूनं
रूपस्य भूषणगुणस्य च कृत्रिमस्य ।
दृष्ट्वा क्रियामनुकरोति हि शिल्पिवर्गः
सादृश्यमेव कृतहस्ततया च दृष्टम् ॥ ३४ ॥

**श्रेष्ठिकायस्थौ**—अज्जचारुदत्तस्स केरकाइं एदाइं । ( आर्यचारुदत्तीयान्येतानि । )

**चारुदत्तः**—न खलु न खलु ।

**श्रेष्ठिकायस्थौ**—ता कस्स । ( तदा कस्य । )

**चारुदत्तः**—इहात्रभवत्या दुहितुः ।

**श्रेष्ठिकायस्थौ**—कधं एदाइं ताए विओअं गदाइं । ( कथमेतानि तस्या वियोगं गतानि । )

**चारुदत्तः**—एवं गतानि । आं, इदम् ।

**श्रेष्ठिकायस्थौ**—अज्जचारुदत्त, एत्थ सच्चं वत्तव्वम् । पेक्ख पेक्ख ।

सच्चेण सुहं क्खु लब्भइ सच्चालावे ण होइ पावम् ।
सच्चं त्ति दुवेवि अक्खरा मा सच्चं अलिएण गूहेहि ॥ ३५ ॥

( आर्यचारुदत्त, अत्र सत्यं वक्तव्यम् । पश्य पश्य ।
सत्येन सुखं खलु लभ्यते सत्यालापे न भवति पातकम् ।
सत्यमिति द्वे अप्यक्षरे मा सत्यमलीकेन गूहय ॥ )

**चारुदत्तः**—आभरणान्याभरणानीति । न जाने, किंत्वस्मद्गृहादानीतानीति जाने ।

**शकारः**—उज्जाणं पवेशिअ पढमं मालेशि । कवडकावडिआए शंपदं णिगूहेशि ( उद्यानं प्रवेश्य प्रथमं मारयसि । कपटकापटिकतया सांप्रतं निगूहसि । )

**अधिकरणिकः**—आर्यचारुदत्त, सत्यमभिधीयताम् ।

इदानीं सुकुमारेऽस्मिन्निःशङ्कं कर्कशाः कशाः ।
तव गात्रे पतिष्यन्ति सहास्माकं मनोरथैः ॥ ३६ ॥

**चारुदत्तः**—

अपापानां कुले जाते मयि पापं न विद्यते ।
यदि संभाव्यते पापमपापेन च किं मया ॥ ३७ ॥

( स्वगतम् । ) न च मे वसन्तसेनाविरहितस्य जीवितेन कृत्यम् । ( प्रकाशम् ) भोः, किं बहुना ।

मया किल नृशंसेन लोकद्वयमजानता ।
स्त्रीरत्नं च विशेषेण शेषमेषोऽभिधास्यति ॥ ३८ ॥

**शकारः**—वावादिदा । अले, तुमं पि भण, मए वावादिदेत्ति । ( व्यापादिता । अरे, त्वमपि भण, मया व्यापादितेति । )

**चारुदत्तः**—त्वयैवोक्तम् ।

**शकारः**—शुणेध शुणेध भट्टालका, एदेण मालिदा । एदेण ज्जेव शंशए छिण्णे । एदश्श दलिद्दचालुदत्तश्श शालीले दण्डे धालीअदु । ( शृणुत शृणुत भट्टारकाः, एतेन मारिता । एतेनैव संशयश्छिन्नः । एतस्य दरिद्रचारुदत्तस्य शारीरो दण्डो धार्यताम् । )

**अधिकरणिकः**—शोधनक, यथाह राष्ट्रियः । भो राजपुरुषाः, गृह्यतामयं चारुदत्तः ।

( राजपुरुषा गृह्णन्ति । )

**वृद्धा**—पसीदन्तु पसीदन्तु अज्जमिस्सा । ( 'जो दाव चोरेहिं अवहिदस्स—' (१५२ पृष्ठे ) इत्यादि पूर्वोक्तं पठति । ) ता जदि वावादिदा मम दारिआ, वावादिदा । जीवदु मे दीहाऊ । अण्णं च । अत्थिपच्चत्थिण्णं ववहारो । अहं अत्थिणी । ता मुञ्चध एदम् । ( प्रसीदन्तु प्रसीदन्त्वार्यमिश्राः । तद्यदि व्यापादिता मम दारिका, व्यापादिता । जीवतु मे दीर्घायुः । अन्यच्च । अर्थिप्रत्यर्थिनोर्व्यवहारः । अहमर्थिनी । तन्मुञ्चतैनम् । )

**शकारः**—अवेहि गब्भदाशि, गच्छ। किं तव एदिणा। (अपेहि गर्भदासि, गच्छ। किं तवैतेन।)

**अधिकरणिकः**—आर्ये, गम्यताम्। हे राजपुरुषाः, निष्क्रामयतैनाम्।

**वृद्धा**—हा जाद, हा पुत्तअ। (हा जात, हा पुत्रक।) [इति रुदती निष्क्रान्ता।]

**शकारः**—(स्वगतम्।) कडं मए एदश्श अत्तणो शलिशम्। शंपदं गच्छामि। (कृतं मयैतस्यात्मनः सदृशम्। सांप्रतं गच्छामि।) [इति निष्क्रान्तः।]

**अधिकरणिकः**—आर्यचारुदत्त, निर्णये वयं प्रमाणम्। शेषे तु राजा। तथापि शोधनक, विज्ञाप्यतां राजा पालकः—

> 'अयं हि पातकी विप्रो न वध्यो मनुरब्रवीत्।
> राष्ट्रादस्मात्तु निर्वास्यो विभवैरक्षतैः सह॥ ३९॥'

**शोधनकः**—जं अज्जो आणवेदि। (इति निष्क्रम्य पुनः प्रविश्य। सास्रम्।) अज्जा, गदम्हि तहिं। राआ पालओ भणादि—'जेण अत्थकल्लवत्तस्स कारणादो वसन्तसेणा वावादिदा, तं ताइं ज्जेव आहरणाइं गले बन्धिअ डिण्डिमं ताडिअ दक्खिणमसाणं णइअ सूले भज्जेध' त्ति। जो को वि अवरो एरिसं अकज्जं अणुचिट्ठदि सो एदिणा सणिआरदण्डेण सासीअदि। (यदार्य आज्ञापयति। आर्याः, गतोऽस्मि तत्र। राजा पालको भणति।—'येनार्थकल्यवर्तस्य कारणाद्वसन्तसेना व्यापादिता, तं तान्येवाभरणानि गले बद्ध्वा डिण्डिमं ताडयित्वा दक्षिणश्मशानं नीत्वा शूले भङ्क्त' इति। यः कोऽप्यपर ईदृशमकार्यमनुतिष्ठति स एतेन सनिकारदण्डेन शास्यते।)

**चारुदत्तः**—अहो अविमृश्यकारी राजा पालकः। अथवा।

> ईदृशे व्यवहाराग्नौ मन्त्रिभिः परिपातिताः।
> स्थाने खलु महीपाला गच्छन्ति कृपणां दशाम्॥ ४०॥

अपि च।

> ईदृशैः श्वेतकाकीयै राज्ञः शासनदूषकैः।
> अपापानां सहस्राणि हन्यन्ते च हतानि च॥ ४१॥

सखे मैत्रेय, गच्छ। मद्वचनादम्बामपश्चिममभिवादयस्व। पुत्रं च मे रोहसेनं परिपालयस्व।

**विदूषकः**—मूले छिण्णे कुदो पादवस्स पालणम्। (मूले छिन्ने कुतः पादपस्य पालनम्।)

**चारुदत्तः**--मा मैवम् ।

नृणां लोकान्तरस्थानां देहप्रतिकृतिः सुतः ।
मयि यो वै तव स्नेहो रोहसेने स युज्यताम् ॥ ४२ ॥

**विदूषकः**—भो वअस्स, अहं ते पिअवअस्सो भविअ तुए विरहिदाइं पाणाइं धारेमि । ( भो वयस्य, अहं ते प्रियवयस्यो भूत्वा त्वया विरहितान्प्राणान्धारयामि । )

**चारुदत्तः**—रोहसेनमपि तावद्दर्शय ।

**विदूषकः**—एव्वम् जुज्जदि । ( एवम् । युज्यते । )

**अधिकरणिकः**—भद्र शोधनक, अपसार्यतामयं बटुः ।

( शोधनकस्तथा करोति । )

**अधिकरणिकः**—कः कोऽत्र भोः चाण्डालानां दीयतामादेशः ।

( इति चारुदत्तं विसृज्य निष्क्रान्ताः सर्वे राजपुरुषाः । )

**शोधनकः**—इदो आअच्छदु अज्जो । ( इत आगच्छत्वार्यः । )

**चारुदत्तः**—( सकरुणम् 'मैत्रेय भोः किमिदमद्य' (९।२९) इत्यादि पठति । आकाशे । )

विषसलिलतुलाग्निप्रार्थिते मे विचारे
क्रकचमिह शरीरे वीक्ष्य दातव्यमद्य ।
अथ रिपुवचनाद्वा ब्राह्मणं मां निहंसि ।
पतसि नरकमध्ये पुत्रपौत्रैः समेतः ॥ ४३ ॥

अयमागतोऽस्मि ।

( इति निष्क्रान्ताः सर्वे । )

इति व्यवहारो नाम नवमोऽङ्कः ।

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## दशमोऽङ्कः ।

( ततः प्रविशति चाण्डालद्वयेनानुगम्यमानश्चारुदत्तः । )

**उभौ—**

तक्कि ण कलअ कालण णववहबन्धणअणे णिउणा ।
अचिलेण शीशच्छेअणशूलालोवेशु कुशलम्ह ॥ १ ॥

ओशलध अज्जा, ओशलध । एशे अज्जचालुदत्ते

दिण्णकलवीलदामे गहिदे अम्हेहिं वज्झपुलिसेहिं ।
दीवे व्व मन्दणेहे थोअं थोअं खअं जादि ॥ २ ॥

( तर्कि न कलय कारणं नववधबन्धनयने निपुणौ ।
अचिरेण शीर्षच्छेदनशूलारोपेषु कुशलौ स्वः ॥

अपसरतार्याः अपसरत । एष आर्यचारुदत्तः

दत्तकरवीरदामा गृहीत आवाभ्यां वध्यपुरुषाभ्याम् ।
दीप इव मन्दस्नेहः स्तोकं स्तोकं क्षयं याति ॥ )

**चारुदत्तः**—( सविषादम् । )

नयनसलिलसिक्तं पांशुरुक्षीकृताङ्गं
पितृवनसुमनोभिर्वेष्टितं मे शरीरम् ।
विरसमिह रटन्तो रक्तगन्धानुलिप्तं
बलिमिव परिभोक्तुं वायसास्तर्कयन्ति ॥ ३ ॥

**चाण्डालौ**—ओशलध अज्जा, ओशलध ।

किं पेक्खध छिज्जन्तं शप्पुलिशं कालपलशुधालाहिं ।
शुअणशउणाधिवाशं शज्जणपुलिशद्दुमं एदम् ॥ ४ ॥

आअच्छ ले चालुदत्ता, आअच्छ।

( अपसरतार्याः, अपसरत ।

किं पश्यत छिद्यमानं सत्पुरुषं कालपरशुधाराभिः ।
सुजनशकुनाधिवासं सज्जनपुरुषद्रुममेतम् ॥

आगच्छ रे चारुदत्त, आगच्छ । )

**चारुदत्तः**—पुरुषभाग्यानामचिन्त्याः खलु व्यापाराः, यदहमीदृशीं दशामनुप्राप्तः ।

सर्वगात्रेषु विन्यस्तै रक्तचन्दनहस्तकैः ।
पिष्टचूर्णावकीर्णश्च पुरुषोऽहं पशूकृतः ॥ ५ ॥

( अग्रतो निरूप्य । ) अहो, तारतम्यं नराणाम् । ( सकरुणम् । )

अमी हि दृष्ट्वा मदुपेतमेतन्मर्त्यं धिगस्त्वित्युपजातबाष्पाः ।
अशक्नुवन्तः परिरक्षितुं मां स्वर्गं लभस्वेति वदन्ति पौराः ॥६॥

**चाण्डालौ**—ओशलध अज्जा, ओशलध । किं पेक्खध ।

इन्दे प्पवाहिअन्ते गोप्पशवे संकमं च तालाणम् ।
शुपुलिशपाणविपत्ती चत्तालि इमे ण दट्ठव्वा ॥ ७ ॥

( अपसरतार्याः, अपसरत । किं पश्यत ।
इन्द्रः प्रवाह्यमाणो गोप्रसवः संक्रमश्च ताराणाम् ।
सुपुरुषप्राणविपत्तिश्चत्वार इमे न द्रष्टव्याः ॥ )

**एकः**—हण्डे आहीन्ता, पेक्ख पेक्ख ।

णअलीपधाणभूदे वज्झीअन्ते कदन्तअणाए ।
किं लुअदि अन्तलिक्खे आदु अणब्भे पडदि वज्जे ॥८॥

( अरे आहीन्त, पश्य पश्य ।
नगरीप्रधानभूते वध्यमाने कृतान्ताज्ञया ।
किं रोदित्यन्तरिक्षमथवानभ्रे पतति वज्रम् ॥ )

**द्वितीयः**—अले गोहा,

ण अ लुअदि अन्तलिक्के णेअ अणब्भे पडदि वज्जे
महिलाशमूहमेहे निवडदि णअणम्बु धाराहिं ॥ ९ ॥

अवि अ ।

वज्झम्मि णीअमाणे जणश्श शव्वश्श लोदमाणश्श ।
णअणशलिलेहिं शित्ते लच्छादो ण उण्णमइ लेणू ॥ १० ॥

( अरे गोह,
न च रोदित्यन्तरिक्षं नैवानभ्रे पतति वज्रम् ।
महिलासमूहमेघान्निपतति नयनाम्बु धाराभिः ॥

अपि च ।
वध्ये नीयमाने जनस्य सर्वस्य रुदतः ।
नयनसलिलैः सिक्तो रथ्यातो नोन्नमति रेणुः ॥ )

**चारुदत्तः**—( निरूप्य सकरुणम् । )

एताः पुनर्हर्म्यगताः स्त्रियो मां वातायनार्धेन विनिःसृतास्याः ।
हा चारुदत्तेत्यभिभाषमाणा बाष्पं प्रणालीभिरिवोत्सृजन्ति ॥ ११ ॥

**चाण्डालौ**—आअच्छ ले चालुदत्ता आअच्छ । इमं घोषणट्ठाणम् । आहणेध डिण्डिमम् । घोशेध घोशणम् । (आगच्छ रे चारुदत्त, आगच्छ । इदं घोषणस्थानम् । आहत डिण्डिमम् । घोषयत घोषणाम् ।)

**उभौ**—शुणाध अज्जा, शुणाध । एशे शत्थवाहविणअदत्तश्श णत्थिके शाअलदत्तश्श पुत्तके अज्जचालुदत्ते णाम । एदिणा किल अकज्जकालिणा गणिआ वशन्तशेणा अत्थकल्लवत्तश्श कालणादो शुण्णं पुप्फकलण्डअजिण्णुज्जाणं पवेशिअ बाहुपाशवल्लक्कालेण मालिदे त्ति एशे शलोत्ते गहिदे, शअं अ पडिवण्णे । तदो लण्णा पालएण अम्हे आण्णत्ता एदं मालेदुम् । जदि अवले ईदिशं उभअलोअविलुद्धं अकज्जं कलेदि तं पि लाआ पालए एव्वं ज्जेव शाशदि (शृणुतार्याः, शृणुत । एष सार्थवाहविनयदत्तस्य नप्ता सागरदत्तस्य पुत्रक आर्यचारुदत्तो नाम । एतेन किलाकार्यकारिणा गणिका वसन्तसेनार्थकल्यवर्तस्य कारणाच्छून्यं पुष्पकरण्डकजीर्णोद्यानं प्रवेश्य बाहुपाशबलात्कारेण मारितेति एष सलोप्त्रो गृहीतः, स्वयं च प्रतिपन्नः । ततो राज्ञा पालकेन वयमाज्ञप्ता एतं मारयितुम् । यद्यपर ईदृशमुभयलोकविरुद्धमकार्यं करोति तमपि राजा पालक एवमेव शास्ति ।)

**चारुदत्तः**—(सनिर्वेदं स्वगतम् ।)

मखशतपरिपूतं गोत्रमुद्भासितं मे
सदसि निबिडचैत्यब्रह्मघोषैः पुरस्तात् ।
मम मरणदशायां वर्तमानस्य पापै-
स्तदसदृशमनुष्यैर्घुष्यते घोषणायाम् ॥ १२ ॥

(उद्वीक्ष्य कर्णौ पिधाय ।) हा प्रिये वसन्तसेने,

शशिविमलमयूखशुभ्रदन्ति सुरुचिरविद्रुमसन्निभाधरौष्ठि ।
तव वदनभवामृतं निपीय कथमवशो ह्ययशोविषं पिबामि ॥ १३ ॥

**उभौ**—ओशलध अज्जा ओशलध ।

एशो गुणलअणणिही शज्जणदुक्खाण उत्तलणशेदू ।
अशुवण्णं मण्डणअं अवणीअदि अज्ज णअलीदो ॥ १४ ॥

अण्णं च ।

शव्वे क्खु होइ लोए लोए शुहशंठिदाण तत्तिल्लः ।
विणिवाडिदाण णलाणं पिअकाली दुल्लहो होदि ॥ १५ ॥

(अपसरतार्याः, अपसरत ।

एष गुणरत्ननिधिः सज्जनदुःखानामुत्तरणसेतुः ।
असुवर्णं मण्डनकमपनीयतेऽद्य नगरीतः ॥

अन्यच्च ।

सर्वः खलु भवति लोके लोकः सुखसंस्थितानां चिन्तायुक्तः ।
विनिपतितानां नराणां प्रियकारी दुर्लभो भवति ॥ )

**चारुदत्तः**—( सर्वतोऽवलोक्य । )

अमी हि वस्त्रान्तनिरुद्धवक्त्राः प्रयान्ति मे दूरतरं वयस्याः ।
परोऽपि बन्धुः समसंस्थितस्य मित्रं न कश्चिद्विषमास्थितस्य ॥ १६ ॥

**चाण्डालौ**—ओशालणं किदम् । विवित्तं लाअमग्गम् । ता आणेध एदं दिण्णवज्झचिण्हम् । ( अपसारणं कृतम् । विविक्तो राजमार्गः । तदानयतैनं दत्तवध्य-चिह्नम् । )

( चारुदत्तो निःश्वस्य 'मैत्रेय भोः किमिदमद्य' (९।२९) इत्यादि पठति । )

( नेपथ्ये । )

हा ताद, हा पिअवअस्स । ( हा तात, हा प्रियवयस्य । )

**चारुदत्तः**—( आकर्ण्य सकरुणम् । ) भोः स्वजातिमहत्तर, इच्छाम्यहं भवतः सकाशात्प्रतिग्रहं कर्तुम् ।

**चाण्डालौ**—किं अम्हाणं हत्थादो पडिग्गहं कलेशि । ( किमस्माकं हस्तात्प्रतिग्रहं करोषि । )

**चारुदत्तः**—शान्तं पापम् । नापरीक्ष्यकारी दुराचारः पालक इव चाण्डालः । तत्परलोकार्थं पुत्रमुखं द्रष्टुमभ्यर्थये ।

**चाण्डालौ**—एव्वं कलीअदु । ( एवं क्रियताम् । )

( नेपथ्ये । )

हा ताद, हा आवुक । ( हा तात, हा पितः । )

( चारुदत्तः श्रुत्वा सकरुणम् 'भोः स्वजातिमहत्तर' ( १६५ पृष्ठे ) इत्यादि पठति । )

**चाण्डालौ**—अले पउला, खणं अन्तलं देध । एशे अज्जचालुदत्ते पुत्तमुहं पेक्खदु । ( नेपथ्याभिमुखम् । ) अज्ज, इदो इदो । आअच्छ ले दालआ, आअच्छ । ( हे पौराः, क्षणमन्तरं दत्त । एष आर्यचारुदत्तः पुत्रमुखं पश्यतु । आर्य, इत इतः । आगच्छ रे दारक, आगच्छ । )

( ततः प्रविशति दारकमादाय विदूषकः । )

**विदूषकः**—तुवरदु तुवरदु भद्दमुहो । पिदा दे मारिदुं णीअदि । ( त्वरतां त्वरतां भद्रमुखः । पिता ते मारयितुं नीयते । )

**दारकः**—हा ताद, हा आवुक। (हा तात, हा पितः।)

**विदूषकः**—हा पिअवअस्स, कहिं मए तुमं पेक्खिदव्वो। (हा प्रियवयस्य, कुत्र मया त्वं द्रष्टव्यः।)

**चारुदत्तः**—(पुत्रं मित्रं च वीक्ष्य।) हा पुत्र, हा मैत्रेय। (सकरुणम्।) भोः, कष्टम्।

चिरं खलु भविष्यामि परलोके पिपासितः।
अत्यल्पमिदमस्माकं निवापोदकभोजनम् ॥ १७॥

किं पुत्राय प्रयच्छामि। [आत्मानमवलोक्य। यज्ञोपवीतं दृष्ट्वा।] आं, इदं तावदस्ति मम च।

अमौक्तिकमसौवर्णं ब्राह्मणानां विभूषणम्।
देवतानां पितॄणां च भागो येन प्रदीयते ॥ १८॥

[इति यज्ञोपवीतं ददाति।]

**चाण्डालः**—आअच्छ ले चालुदत्ता, आअच्छ। (आगच्छ रे चारुदत्त, आगच्छ।)

**द्वितीयः**—अले, अज्जचालुदत्तं णिलुववदेण णामेण आलवेशि। अले, पेक्ख।

अब्भुदए अवशाणे तहे अ लत्तिंदिवं अहदमग्गा।
उद्दामे व्व किशोली णिअदी क्खु पडिच्छिदुं जादि ॥१९॥

अण्णं च।

शुक्खा वि वदेशा शे किं विणमिअमत्थएण काअव्वम्।
लाहुगहिदे वि चन्दे ण वन्दणीए जणपदश्श ॥ २० ॥

(अरे, आर्यचारुदत्तं निरुपपदेन नाम्नालपसि। अरे, पश्य।
अभ्युदयेऽवसाने तथैव रात्रिंदिवमहतमार्गा।
उद्दामेव किशोरी नियतिः खलु प्रतीष्टुं याति ॥
अन्यच्च।
शुष्का व्यपदेशा अस्य किं विनमितमस्तकेन कर्तव्यम्।
राहुगृहीतोऽपि चन्द्रो न वन्दनीयो जनपदस्य ॥)

**दारकः**—अरे रे चाण्डाला, कहिं मे आवुकं णेध। (अरे रे चाण्डालाः, कुत्र मम पितरं नयत।)

**चारुदत्तः**—वत्स,

अंसेन बिभ्रत्करवीरमालां स्कन्धेन शूलं हृदयेन शोकम् ।

आघातमद्याहमनुप्रयामि शामित्रमालब्धुमिवाध्वरेऽजः ॥ २१ ॥

**चाण्डालः**—दालआ,

ण हु अम्हे चाण्डाला चाण्डालकुलम्मि जादपुव्वा वि ।

जे अहिभवन्ति शाहुं ते पावा ते अ चाण्डाला ॥ २२ ॥ ( दारक, )

( न खलु वयं चाण्डालाश्चाण्डालकुले जातपूर्वा अपि ।

येऽभिभवन्ति साधुं ते पापास्ते च चाण्डालाः ॥ )

**दारकः**—ता कीस मारेध आवुकम् । ( तत्किमर्थं मारयत पितरम् । )

**चाण्डालः**—दीहाओ, अत्त लाअणिओओ क्खु अवलज्झदि, ण क्खु अम्हे । ( दीर्घायुः, अत्र राजनियोगः खल्वपराध्यति, न खलु वयम् । )

**दारकः**—वावादेध मम् । मुञ्चध आवुकम् । ( व्यापादयत माम् ! मुञ्चत पितरम् । )

**चाण्डालः**—दीहाओ, एव्वं भणन्ते चिलं मे जीव । ( दीर्घायुः, एवं भणंश्चिरं मे जीव । )

**चारुदत्तः**—( सास्रं पुत्रं कण्ठे गृहीत्वा । )

इदं तत्स्नेहसर्वस्वं सममाढ्यदरिद्रयोः ।

अचन्दनमनौशीरं हृदयस्यानुलेपनम् ॥ २३ ॥

( 'अंसेन बिभ्रत्–' ( १०।२१ ) इत्यादि पुनः पठति । अवलोक्य स्वगतम् । 'अमी हि वस्त्रान्तनिरुद्धवक्त्राः' ( १०।१६ ) इत्यादि पुनः पठति । )

**विदूषकः**—भो भद्दमुहा, मुञ्चध पिअवअस्सं चारुदत्तम् । मं वावादेध । ( भो भद्रमुखाः, मुञ्चत प्रियवयस्यं चारुदत्तम् । मां व्यापादयत । )

**चारुदत्तः**—शान्तं पापम् ( दृष्ट्वा स्वगतम् । ) अद्यावगच्छामि । ( समसंस्थित–' ( १०।१६ ) इत्यादि पठति । प्रकाशम् । 'एताः पुनर्हर्म्यगताः स्त्रियो माम्' ( १०।११ ) इत्यादि पुनः पठति । )

**चाण्डालः**—ओशलध अज्जा, ओशलध ।

किं पेक्खध शप्पुलिशं अजशवशेण प्पणट्ठजीवाशम् ।

कूवे खण्डिदपाशं कञ्चणकलशं व्वि डुब्बन्तम् ॥ २४ ॥

( अपसरतार्याः, अपसरत ।

किं पश्यत सत्पुरुषमयशोवशेन प्रनष्टजीवाशम् ।

कूपे खण्डितपाशं काञ्चनकलशमिव मज्जन्तम् ॥ )

( चारुदत्तः सकरुणम् 'शशिविमलमयूख–' ( १०।१३ ) इत्यादि पठति । )

**अपरः**—अले, पुणोवि घोशेहि । ( अरे, पुनरपि घोषय । )

( चाण्डालस्तथा करोति । )

**चारुदत्तः**—

प्राप्तोऽहं व्यसनकृतां दशामनार्यां
यत्रेदं फलमपि जीवितावसानम् ।
एषा च व्यथयति घोषणा मनो मे
श्रोतव्यं यदिदमसौ मया हतेति ॥ २५ ॥

( ततः प्रविशति प्रासादस्थो बद्धः स्थावरकः । )

**स्थावरकः**—( घोषणामाकर्ण्य सवैक्लव्यम् । ) कधं अपावे चालुदत्ते वावादीअदि । हग्गे णिअलेण शामिणा बन्धिदे । भोदु । आक्कन्दामि । शुणाध अज्जा, शुणाध । अत्थि दाणिं मए पावेण पवहणपडिवत्तेण पुप्फकलण्डअजिण्णुज्जाणं वसन्तशेणा णीदा । तदो मम शामिणा मं ण कामेशत्ति कदुअ बाहुपाशबलक्कालेण मालिदा, ण उण एदिणा अज्जेण । कधम् । विदूलदाए ण को वि शुणादि । ता किं कलेमि । अत्ताणअं पाडेमि । ( विचिन्त्य । ) जइ एव्वं कलेमि, तदा अज्जचालुदत्ते ण वावादीअदि । भोदु । इमादो पाशादबालग्गपदोलिकादो एदिणा जिण्णगवक्खेण अत्ताणअं णिक्खिवामि । वलं हग्गे उवलदे, ण उण एशे कुलपुत्तविहगाणं वाशपादवे अज्जचालुदत्ते । एव्वं जइ विवज्जामि लद्धे मए पललोए । ( इत्यात्मानं पातयित्वा । ) ही ही । ण उवलदम्हि । भग्गे मे दण्डलिअले । ता चाण्डालघोशं शमण्णेशामि । ( दृष्ट्वोपसृत्य । ) हंहो चाण्डाला, अन्तलं अन्तलम् । ( कथमपापश्चारुदत्तो व्यापाद्यते । अहं निगडेन स्वामिना बद्धः । भवतु । आक्रन्दामि । शृणुतार्याः, शृणुत । अस्तीदानीं मया पापेन प्रवहणपरिवर्तेन पुष्पकरण्डकजीर्णोद्यानं वसन्तसेना नीता । ततो मम स्वामिना मां न कामयस इति कृत्वा बाहुपाशबलात्कारेण मारिता, न पुनरेतेनार्येण । कथम् । विदूरतया न कोऽपि शृणोति । तत्किं करोमि । आत्मानं पातयामि । यद्येवं करोमि, तदार्यचारुदत्तो न व्यापाद्यते । भवतु । अस्याः प्रासादबालाग्रप्रतोलिकात एतेन जीर्णगवाक्षेणात्मानं निक्षिपामि । वरमहमुपरतः, न पुनरेष कुलपुत्रविहगानां वासपादप आर्यचारुदत्तः । एवं यदि विपद्ये लब्धो मया परलोकः । आश्चर्यम् । नोपरतोऽस्मि । भग्नो मे दण्डनिगडः । तच्चाण्डालघोषं समन्विष्यामि । हंहो चाण्डालाः, अन्तरमन्तरम् । )

**चाण्डालौ**—अले, के अन्तलं मग्गेदि । ( अरे, कोऽन्तरं याचते । )

( चेटः 'शुणाध' इति पूर्वोक्तं पठति । )

**चारुदत्तः**—अये,

कोऽयमेवंविधे काले कालपाशस्थिते मयि ।
अनावृष्टिहते सस्ये द्रोणमेघ इवोदितः ॥ २६ ॥

भोः, श्रुतं भवद्भिः ।

न भीतो मरणादस्मि केवलं दूषितं यशः ।
विशुद्धस्य हि मे मृत्युः पुत्रजन्मसमो भवेत् ॥ २७ ॥

अन्यच्च ।

तेनास्म्यकृतवैरेण क्षुद्रेणात्यल्पबुद्धिना ।
शरेणेव विषाक्तेन दूषितेनापि दूषितः ॥ २८ ॥

**चाण्डालौ**—थावलअ, अवि शच्चं भणाशि । ( स्थावरक, अपि सत्यं भणसि । )

**चेटः**—शच्चम् । हग्गे वि मा कश्श वि कधइश्शशि त्ति पाशादबालग्ग-पदोलिकाए दण्डणिअलेण बन्धिअ णिक्खित्ते । ( सत्यम् । अहमपि मा कस्यापि कथयिष्यसीति प्रासादबालाग्रप्रतोलिकायां दण्डनिगडेन बद्ध्वा निक्षिप्तः । )

( प्रविश्य । )

**शकारः**—( सहर्षम् । )

मंशेण तिक्खामिलकेण भत्ते शाकेण शूपेण शमच्छकेण ।
भुत्तं मए अत्तणअश्श गेहे शालिश्शकूलेण गुलोदणेण ॥२९॥

( कर्णं दत्त्वा । ) भिण्णकंशखङ्खणाए चाण्डालवाआए शलशंजोए । जधा अ एशे उक्खालिदे वज्झडिण्डिमशद्दे पडहाणं अ शुणीअदि, तधा तक्केमि, दलिद्दचालुदत्ताके वज्झट्ठाणं णीअदि त्ति । ता पेक्खिश्शम् । शत्तुविणाशे णाम मम महन्ते हलक्कश्श पलितोशे होदि । शुदं अ मए, जे वि किल शत्तुं वावादअन्तं पेक्खदि, तश्श अण्णाश्शिं जम्मन्तले अक्खिलोगे ण होदि । मए क्खु विशगण्ठिगब्भपविट्ठेण विअ कीडएण किं पि अन्तलं मग्गमाणेण उप्पाडिदे ताह दलिद्दचारुदत्ताह विणाशे । शंपदं अत्तणकेलिकाए पाशादबालग्गपदोलिकाए अहिलुहिअ अत्तणो पलक्कमं पेक्खामि । ( तथा कृत्वा दृष्ट्वा च । ) ही ही, एदाह दलिद्दचालुदत्ताह वज्झं णीअमाणाह एवड्ढे जणशंमद्दे, जं वेलं अम्हालिशे पबले वलमणुश्शे वज्झं णीअदि तं वेलं कीदिशे भवे । ( निरीक्ष्य । ) कधम् । एशे शे णवबलदके

विअ मण्डिदे दक्खिणं दिशं णीअदि । अध किंणिमित्तं ममकेलिकाए पाशा-दबालग्गपदोलिकाए शमीवे घोशणा णिवडिदा, णिवालिदा अ । ( विलोक्य । ) कधम्, थावलके चेडे वि णत्थि इध । मा णाम तेण इदो गदुअ मन्तभेदे कडे भविश्शदि । ता जाव णं अण्णेशामि ।

( मांसेन तिक्ताम्लेन भक्तं शाकेन सूपेन समत्स्यकेन ।
भुक्तं मयात्मनो गेहे शालीयकूरेण गुडौदनेन ॥

भिन्नकांस्यवत्खङ्खणायाश्चाण्डालवाचायाः स्वरसंयोगः । यथा चैष उद्गीतो वध्यडिण्डिम-शब्दः पटहानां च श्रूयते, तथा तर्कयामि दरिद्रचारुदत्तको वध्यस्थानं नीयत इति । तत्प्रेक्षिष्ये । शत्रुविनाशो नाम मम महान्हृदयस्य परितोषो भवति । श्रुतं च मया, योऽपि किल शत्रुं व्यापाद्यमानं पश्यति, तस्यान्यस्मिञ्जन्मान्तरेऽक्षिरोगो न भवति । मया खलु विषग्रन्थिगर्भप्रविष्टेनेव कीटकेन किमप्यन्तरं मृगयमाणेनोत्पादितस्तस्य दरिद्रचारुदत्तस्य विनाशः । सांप्रतमात्मीयां प्रासादबालाग्रप्रतोलिकायामधिरुह्यात्मनः पराक्रमं पश्यामि । ही ही, एतस्य दरिद्रचारुदत्तस्य वध्यं नीयमानस्यैतावाञ्जनसंमर्दः, यस्यां वेलायामस्मादृशः प्रवरो वरमानुषो वध्यं नीयते तस्यां वेलायां कीदृशो भवेत् । कथम् । एष स नवब-लीवर्द इव मण्डितो दक्षिणां दिशं नीयते । अथ किंनिमित्तं मदीयायाः प्रासादबालाग्रप्रतो-लिकायाः समीपे घोषणा निपतिता, निवारिता च । कथम्, स्थावरकश्चेटोऽपि नास्तीह । मा नाम तेनेतो गत्वा मन्त्रभेदः कृतो भविष्यति । तद्यावदेनमन्विष्यामि । ) [ इत्यवती-र्योपसर्पति । ]

**चेटः**—( दृष्ट्वा । ) भट्टालका, एशे शे आगडे । ( भट्टारकाः एष स आगतः । )

**चाण्डालौ**—

ओशलध देध मग्गं दालं ढक्केध होध तुण्हीआ ।
अविणअतिक्खविशाणे दुट्ठबइल्ले इदो एदि ॥ ३० ॥
( अपसरत दत्त मार्गं द्वारं पिधत्त भवत तूष्णीकाः ।
अविनयतीक्ष्णविषाणो दुष्टबलीवर्द इत एति ॥ )

**शकारः**—अले, अले अन्तलं अन्तलं देध । ( उपसृत्य । ) पुत्तका थावलका चेडा, एहि । गच्छम्ह । ( अरे अरे, अन्तरमन्तरं दत्त । पुत्रक स्थावरक चेटक, एहि । गच्छावः । )

**चेटः**—ही ही अणज्ज, वशन्तशेणिअं मालिअ ण पलितुट्टे शि । शंपदं पणइजणकप्पपादवं अज्जचालुदत्तं मालइदुं ववशिदे शि । ( ही ही अनार्य, वसन्तसेनां मारयित्वा न परितुष्टोऽसि सांप्रतं प्रणयिजनकल्पपादपमार्यचारुदत्तं मारयितुं व्यवसितोऽसि । )

**शकारः**—ण हि लअणकुम्भशलिशे हग्गे इत्थिअं वावादेमि । ( न हि खलकुम्भसदृशोऽहं स्त्रियं व्यापादयामि । )

**सर्वे**—अहो, तुए मारिदा । ण अज्जचारुदत्तेण । ( अहो त्वया मारिता । नार्यचारुदत्तेन । )

**शकारः**—के एव्वं भणादि । ( क एवं भणति । )

**सर्वे**—( चेटमुद्दिश्य । ) णं एसो साहू । ( नन्वेष साधुः । )

**शकारः**—[ अपवार्य सभयम् ] अविद मादिके अविद मादिके, कधं थावलके चेडे शुट्ठु ण मए शंजदे । एशे क्खु मम अकज्जश्श शक्खी । ( विचिन्त्य । ) एव्वं दाव कलइश्शम् । ( प्रकाशम् । ) अलिअं भश्टालका । हंहो, एशे चेडे शुवण्णचोलिआए मए गहिदे पिश्टिदे मालिदे बद्धे अ । ता किदवेले एशे जं भणादि किं शच्चम् । ( अपवारितकेन चेटस्य कटकं प्रयच्छति । स्वैरकम् । ) पुश्तका थावलका चेडा, एदं गेण्हिअ अण्णधा भणाहि । ( हन्त, कथं स्थावरकश्चेटः सुष्ठु न मया संयतः । एष खलु ममाकार्यस्य साक्षी । एवं तावत्करिष्यामि । अलीकं भट्टारकाः । अहो, एष चेटः सुवर्णचोरिकया मया गृहीतस्ताडितो मारितो बद्धश्च । तत्कृतवैर एव यद्भणति किं सत्यम् । पुत्रक स्थावरक चेट, एतद्गृहीत्वान्यथा भण । )

**चेटः**—( गृहीत्वा । ) पेक्खध पेक्खध भट्टालका । हंहो, शुवण्णेण मं पलोभेदि । ( पश्यत पश्यत भट्टारकाः । अहो, सुवर्णेन मां प्रलोभयति । )

**शकारः**—( कटकमाच्छिद्य । ) एशे शे शुवण्णके, जश्श कालणादो मए बद्धे । ( सक्रोधम् । ) हंहो चाण्डाला, मए क्खु एशे शुवण्णभण्डाले णिउत्ते शुवण्णं चोलअन्ते मालिदे पिश्टदे । ता जदि ण पत्तिआअध ता पिश्टिं दाव पेक्खध । ( एतत्तत्सुवर्णकम्, यस्य कारणान्मया बद्धः । हंहो चाण्डालाः, मया खल्वेष सुवर्णभाण्डारे नियुक्तः सुवर्णं चोरयन्मारितस्ताडितः । तद्यदि न प्रत्ययध्वं तदा पृष्ठं तावत्पश्यत । )

**चाण्डालौ**—( दृष्ट्वा । ) शोहणं भणादि । वितत्ते चेडे किं ण प्पलवदि । [ शोभनं भणति । वितप्तश्चेटः किं न प्रलपति । ]

**चेटः**—हीमादिके, ईदिशे दाशभावे, जं शच्चं कंपि ण पत्तिआअदि । ( सकरुणम् । ) अज्जचालुदत्त, एत्तिके मे विहवे । ( हन्त, ईदृशो दासभावः, यत्सत्यं कमपि न प्रत्यापयति । आर्यचारुदत्त, एतावान्मे विभवः । ) ( इति पादयोः पतति । )

**चारुदत्तः**—[ सकरुणम् । ]

उत्तिष्ठ भोः पतितसाधुजनानुकम्पि-
न्निष्कारणोपगतबान्धव धर्मशील ।
यत्नः कृतोऽपि सुमहान्मम मोक्षणाय
दैवं न संवदति किं न कृतं त्वयाद्य ॥ ३१ ॥

**चाण्डालौ**—भट्टके, पिट्टिअ एदं चेडं णिक्खालेहि । ( भट्टक, ताडयित्वै- चेटं निष्कासय । )

**शकारः**—णिक्कम ले । ( इति निष्कामयति । ) अले चाण्डाला, किं विलम्बेध । मालेध एदम् । ( निष्काम रे । अरे अरे चाण्डालाः, किं विलम्बध्वम् मारयतैनम् । )

**चाण्डालौ**—जदि तुवलशि ता शअं ज्जेव मालेहि । ( यदि त्वरयसे तर्हि स्वयमेव मारय । )

**रोहसेनः**—अले चाण्डाला, मं मारेध । मुञ्चध आवुकम् । ( अरे चाण्डालाः मां मारयत । मुञ्चत पितरम् । )

**शकारः**—शपुत्तं ज्जेव एदं मालेध । ( सपुत्रमेवैतं मारयत । )

**चारुदत्तः**—सर्वमस्य मूर्खस्य संभाव्यते । तद्गच्छ पुत्र, मातुः समीपम् ।

**रोहसेनः**—किं मए गदेण कादव्वम् । ( किं मया गतेन कर्तव्यम् । )

**चारुदत्तः**—

आश्रमं वत्स गन्तव्यं गृहीत्वाद्यैव मातरम् ।
मा पुत्र पितृदोषेण त्वमप्येवं गमिष्यसि ॥ ३२ ॥

तद्वयस्य, गृहीत्वैनं व्रज ।

**विदूषकः**—भो वअस्स, एव्वं तुए जाणिदम्, तुए विणा अहं पाणाइं धारेमि त्ति ( भो वयस्य, एवं त्वया ज्ञातम्, त्वया विनाहं प्राणान्धारयामीति । )

**चारुदत्तः**—वयस्य, स्वाधीनजीवितस्य न युज्यते तव प्राणपरित्यागः।

**विदूषकः**—( स्वगतम् । ) जुत्तं णेदम् । तधा वि ण सक्कुणोमि पिअ- वअस्सविरहिदो पाणाइं धारेदुं त्ति । ता बम्हणीए दारअं समप्पिअ पाण- परिच्चाएण अत्तणो पिअवअस्सं अणुगमिस्सम् । ( प्रकाशम् । ) भो वअस्स, पराणेमि एदं लहुम् । ( युक्तं न्विदम् । तथापि न शक्नोमि प्रियवयस्यविरहितः प्राणा- न्धर्तुमिति । तद्ब्राह्मण्यै दारकं समर्प्य प्राणपरित्यागेनात्मनः प्रियवयस्यमनुगमिष्यामि । भो वयस्य, परानयाम्येतं लघु । ) [ इति सकण्ठग्रहं पादयोः पतति । ]

( दारकोपि रुदन्पतति । )

**शकारः**—अले, णं भणामि शपुत्तकं चालुदत्तकं वावादेध त्ति । (अरे, ननु भणामि सपुत्रकं चारुदत्तं व्यापादयतेति ।)

(चारुदत्तो भयं नाटयति ।)

**चाण्डालौ**—णहि अम्हाणं ईदिशी लाआण्णत्ती, जधा शपुत्तं चालुदत्तं वावादेध त्ति । ता णिक्कम ले दालआ, णिक्कम । (इति निष्क्रामयतः ।) इमं तइअं घोशणट्ठाणम् । ताडेध डिण्डिमम् । (न ह्यस्माकमीदृशी राजाज्ञप्तिः, यथा सपुत्रं चारुदत्तं व्यापादयतेति । तन्निष्क्राम रे दारक, निष्क्राम । इदं तृतीयं घोषणास्थानम् । ताडयत डिण्डिमम् ।) [ पुनर्घोषयतः । ]

**शकारः**—( स्वगतम् ।) कधं एशे ण पत्तिआअन्ति पौला। (प्रकाशम् ।) हंहो चालुदत्ता बडुका, ण पत्तिआअदि एशे पौलजणे । ता अत्तणकेलिकाए जीहाए भणाहि मए वशन्तशेणा मालिदेत्ति। ( कथमेते न प्रत्ययन्ते पौराः । अरे चारुदत्तबटुक, न प्रत्ययत एष पौरजनः । तदात्मीयया जिह्वया भण मया वसन्तसेना मारितेति ।)

( चारुदत्तस्तूष्णीमास्ते । )

**शकारः**—अले चण्डालगोहे, ण भणादि चालुदत्तबडुके। ता भणावेध इमिणा जज्जलवंशखण्डेण शङ्खलेण तालिअ तालिअ। ( अरे चाण्डालमनुष्य, न भणति चारुदत्तबटुकः । तद्भणयतानेन जर्जरवंशखण्डेण शङ्खलेन ताडयित्वा ताडयित्वा ।)

**चाण्डालः**—( प्रहारमुद्यम्य ।) भो चालुदत्त, भणाहि । ( भोश्चारुदत्त, भण । )

**चारुदत्तः**—( सकरुणम् । )

प्राप्यैतद्व्यसनमहार्णवप्रपातं
न त्रासो न च मनसोऽस्ति मे विषादः ।
न को मां दहति जनापवादवह्नि-
र्वक्तव्यं यदिह मया हता प्रियेति ॥ ३३ ॥

( शकारः पुनस्तथैव । )

**चारुदत्तः**—भो भोः पौराः ( 'मया खलु नृशंसेन' ( १।३०,३८ ) इत्यादि पुनः पठति । )

**शकारः**—वावादिदा । (व्यापादिता ।)

**चारुदत्तः**—एवमस्तु ।

**प्रथमचाण्डालः**—अले, तव अत्त वज्झपालिआ। (अरे तवात्र वध्यपालिका।)

**द्वितीयचाण्डालः**—अले, तव। ( अरे, तव। )

**प्रथमः**—अले, लेक्खअं कलेम्ह। ( इति बहुविधं लेखकं कृत्वा। ) अले, जदि ममकेलिका वज्झपालिआ, ता चिट्ठदु दाव मुहुत्तअम्। ( अरे लेखं कुर्मः। अरे, यदि मदीया वध्यपालिका, तदा तिष्ठतु तावन्मुहूर्तकम्। )

**द्वितीयः**—किंणिमित्तम्। ( किंनिमित्तम्। )

**प्रथमः**—अले, भणिदो म्हि पिदुणा शग्गं गच्छन्तेण, जधा—पुत्त वीरअ, जइ तुह वज्झपालिआ होदि, मा शहशा वावादअशि वज्झम्। ( अरे, भणितोऽस्मि पित्रा स्वर्गं गच्छता, यथा—पुत्र वीरक, यदि तव वध्यपालिका भवति, मा सहसा व्यापादयसि वध्यम्। )

**द्वितीयः**—अले, किंणिमित्तम्। ( अरे, किंनिमित्तम्। )

**प्रथमः**—कदावि कोवि साहू अत्थं दइअ वज्झं मोआवेदि। कदावि लण्णो पुत्ते भोदि, तेण वद्धावेण शव्ववज्झाणं मोक्खे होदि। कदावि हत्थी बन्धं खण्डेदि, तेण शंभमेण वज्झे मुक्के होदि। कदावि लाअपलिवत्ते होदि, तेण शव्ववज्झाणं मोक्खे होदि। ( कदापि कोऽपि साधुरर्थं दत्त्वा वध्यं मोचयति। कदापि राज्ञः पुत्रो भवति, तेन वृद्धिमहोत्सवेन सर्ववध्यानां मोक्षो भवति। कदापि हस्ती बन्धं खण्डयति, तेन संभ्रमेण वध्यो मुक्तो भवति। कदापि राजपरिवर्तो भवति, तेन सर्ववध्यानां मोक्षो भवति। )

**शकारः**—किं किं लाअपलिवत्ते होदि। ( किं किं राजपरिवर्तो भवति। )

**चाण्डालः**—अले, वज्झपालिआए लेक्खअं कलेम्ह। ( अरे, वध्यपालिकाया लेखं कुर्मः। )

**शकारः**—अले, शिग्घं मालेध चालुदत्ताकम्। ( अरे, शीघ्रं मारयत चारुदत्तम्। ) [ इत्युक्त्वा चेटं गृहीत्वैकान्ते स्थितः। ]

**चाण्डालः**—अज्जचालुदत्त, लाअणिओओ क्खु अवलज्झदि, ण क्खु अम्हे चाण्डाला। ता शुमलेहि जं शुमलिव्वम्। ( आर्यचारुदत्त, राजनियोगः खल्वपराध्यति, न खलु वयं चाण्डालाः तत्स्मर यत्स्मर्तव्यम्। )

**चारुदत्तः**—

प्रभवति यदि धर्मो दूषितस्यापि मेऽद्य
प्रबलपुरुषवाक्यैर्भाग्यदोषात्कथंचित्।
सुरपतिभवनस्था यत्र तत्र स्थिता वा
व्यपनयतु कलङ्कं स्वस्वभावेन सैव ॥ ३४ ॥

भोः, क्व तावन्मया गन्तव्यम्।

**चाण्डालः**—( अग्रतो दर्शयित्वा । ) अले, एदं दीशदि दक्खिणमशाणम्, जं पेक्खिअ वज्झा झत्ति पाणाइं मुञ्चन्ति । पेक्ख पेक्ख ।

अद्धं कलेवलं पडिवुत्तं कड्ढन्ति दीहगोमाआ ।

अद्धं पि शूललग्गं वेशं विअ अट्टहाशश्श ॥ ३५ ॥ ( अरे एतद्दृश्यते दक्षिणश्मशानम्, यत्प्रेक्ष्य वध्या झटिति प्राणान्मुञ्चन्ति । पश्य पश्य ।

( अर्धं कलेवरं प्रतिवृत्तं कर्षन्ति दीर्घगोमायवः ।

अर्धमपि शूललग्नं वेश इवाट्टहासस्य ॥ )

**चारुदत्तः**—हा, हतोऽस्मि मन्दभाग्यः । ( इति सावेगमुपविशति । )

**शकारः**—ण दाव गमिश्शम् । चालुदत्ताकं वावादअन्तं दाव पेक्खामि । ( परिक्रम्य दृष्ट्वा । ) कधं उववि‍श्टे । ( न तावद्गमिष्यामि । चारुदत्तकं व्यापाद्यमानं तावत्पश्यामि । कथमुपविष्टः । )

**चाण्डालः**—चारुदत्ता, किं भीदेशि । ( चारुदत्त, किं भीतोऽसि । )

**चारुदत्तः**—( सहसोत्थाय । ) मूर्ख । ( 'न भीतो मरणादस्मि केवलं दूषितं यशः' ( १०।२७ ) इत्यादि पुनः पठति । )

**चाण्डालः**—अज्जचालुदत्त, गअणदले पडिवशन्ता चन्दशुज्जा वि विपत्तिं लहन्ति । किं उण जणा मलणभीलुआ माणवा वा । लोए कोवि उट्ठिदो पडदि, कोवि पडिदोवि उट्ठेदि । उड्डन्तपडन्ताह वशणपाडिआ शवश्श उण अत्थि । एदाइं हिअए कदुअ संधालेहि अत्ताणअम् । ( द्वितीयचाण्डालं प्रति । ) एदं चउट्ठं घोषणट्ठाणम् । ता उग्घोशम्ह । ( आर्यचारुदत्त, गगनतले प्रतिवसन्तौ चन्द्रसूर्यावपि विपत्तिं लभेते । किं पुनर्जना मरणभीरुका मानवा वा । लोके कोऽप्युत्थितः पतति, कोऽपि पतितोऽप्युत्तिष्ठते । उत्तिष्ठत्पततो वसनपातिका शवस्य पुनरस्ति । एतानि हृदये कृत्वा संधारयात्मानम् । एतच्चतुर्थं घोषणास्थानम् । तदुद्घोषयावः । )

( पुनस्तथैवोद्घोषयतः । )

**चारुदत्तः**—हा प्रिये वसन्तसेने । ( 'शशिविमलमयूख' ( १०।१३ ) इत्यादि पुनः पठति । )

( ततः प्रविशति ससंभ्रमा वसन्तसेना भिक्षुश्च । )

**भिक्षुः**—हीमाणहे, अद्धाणपलिश्शन्तं शमश्शाशिअ वशन्तशेणिअं णअन्ते अणुग्गहिदम्हि पव्वज्जाए । उवाशिके, कहिं तुमं णइश्शम् । ( आश्चर्यम् अस्थानपरिश्रान्तां समाश्वास्य वसन्तसेनिकां नयन्ननुगृहीतोऽस्मि प्रव्रज्यया । उपासिके, कुत्र त्वां नेष्यामि । )

**वसन्तसेना**—अज्जचारुदत्तस्स ज्जेव गेहम् । तस्स दंसणेण मिअलाञ्छणस्स विअ कुमुदिणिं आणन्देहि मम् । ( आर्यचारुदत्तस्यैव गेहम् । तस्य दर्शनेन मृगलाञ्छनस्येव कुमुदिनीमानन्दय माम् । )

**भिक्षुः**—( स्वगतम् । ) कदलेण मग्गेण पविशामि । ( विचिन्त्य । ) लाअमग्गेण ज्जेव पविशामि । उवाशिके, एहि । इमं लाअमग्गम् । ( आकर्ण्य । ) किं णु क्खु एशे लाअमग्गे महन्ते कलअले शुणीअदि । ( कतरेण मार्गेण प्रविशामि । राजमार्गेणैव प्रविशामि । उपासिके, एहि । अयं राजमार्गः । किं नु खलु राजमार्गे महान्कलकलः श्रूयते । )

**वसन्तसेना**—( अग्रतो निरूप्य । ) कधं पुरदो महाजणसमूहो । अज्ज, जाणाहि दाव किं णेदं त्ति विसमभरक्कन्ता विअ वसुंधरा एअवासोण्णदा उज्जइणी वट्टदि । ( कथं पुरतो महाजनसमूहः । आर्य, जानीहि तावत्किं न्विदमिति विषमभरक्रान्तेव वसुंधरा एकवासोन्नतोज्जयिनी वर्तते । )

**चाण्डालः**—इमं अ पच्छिमं घोषणट्ठाणम् । ता तालेध डिण्डिमम् । उग्घोशेध घोषणम् । ( तथा कृत्वा । ) भो चालुदत्त, पडिवालेहि । मा भाआहि । लहुं ज्जेव मालीअशि । ( इदं च पश्चिमं घोषणास्थानम् । तत्ताडयत डिण्डिमम् । उद्घोषयत घोषणाम् । भोश्चारुदत्त, प्रतिपालय । मा भैः । शीघ्रमेव मार्यसे । )

**चारुदत्तः**—भगवत्यो देवताः ।

**भिक्षुः**—( श्रुत्वा ससंभ्रमम् । ) उवाशिके, तुमं किल चालुदत्तेण मालिदाशि त्ति चालुदत्तो मालिदुं णीअदि । ( उपासिके, त्वं किल चारुदत्तेन मारितासीति चारुदत्तो मारयितुं नीयते । )

**वसन्तसेना**—( ससंभ्रमम् । ) हद्धी हद्धी, कधं मम मन्दभाइणीए किदे अज्जचालुदत्तो वावादीअदि । भो, तुरिदं तुरिदं आदेसेहि मग्गम् । ( हा धिक् हा धिक्, कथं मम मन्दभागिन्याः कृत आर्यचारुदत्तो व्यापाद्यते । भोः, त्वरितं त्वरितमादिश मार्गम् । )

**भिक्षुः**—तुवलदु तुवलदु बुद्धोवाशिका अज्जचालुदत्तं जीअन्तं शमश्शाशिदुम् । अज्जा, अन्तलं अन्तलं देध । ( त्वरतां त्वरतां बुद्धोपासिकार्यचारुदत्तं जीवन्तं समाश्वासयितुम् । आर्याः, अन्तरमन्तरं दत्त । )

**वसन्तसेना**—अन्तरं अन्तरम् । ( अन्तरमन्तरम् । )

**चाण्डालः**—अज्जचालुदत्त, शामिणिओओ अवलज्झदि । ता शुमलेहि जं शुमलिदव्वम् । (आर्यचारुदत्त, स्वामिनियोगोऽपराध्यति । तत्स्मर यत्स्मर्तव्यम् । )

**चारुदत्तः**—किंबहुना । ( 'प्रभवति—' ( १०।३४ ) इत्यादि श्लोकं पठति । )

**चाण्डालः**—( खड्गमाकृष्य । ) अज्जचालुदत्त, उत्ताणे, भविअ समं चिट्ठ । एक्कप्पहालेण मालिअ तुमं शग्गं णेम्ह । ( आर्यचारुदत्त, उत्तानो भूत्वा समं तिष्ठ । एकप्रहारेण मारयित्वा त्वां स्वर्गं नयामः । )

( चारुदत्तस्तथा तिष्ठति । )

**चाण्डालः**—( प्रहर्तुमीहते । खड्गपतनं हस्तादभिनयन् । ) ही कधम् ।

आअड्ढिदे शलोशं मुट्ठीए मुट्ठिणा गहीदे वि ।
धलणीएँ कीश पडिदे दालुणके अशणिशंणिहे खग्गे ॥ ३६ ॥

जधा एदं संवुत्तम्, तधा तक्केमि ण विवज्जदि अज्जचालुदत्ते त्ति । भअवदि शज्झवाशिणी, पशीद पशीद । अवि णाम चालुदत्तश्श मोक्खे भवे, तदो अणुगहिदं तुए चाण्डालउलं भवे ।

( ही कथम्

आकृष्टः सरोषं मुष्टौ मुष्टिना गृहीतोऽपि ।
धरण्यां किमर्थं पतितो दारुणकोऽशनिसंनिभः खड्गः ॥

यथैतत्संवृत्तम्, तथा तर्कयामि न विपद्यत आर्यचारुदत्त इति । भगवति सह्यवासिनी, प्रसीद प्रसीद । अपि नाम चारुदत्तस्य मोक्षो भवेत्, तदानुगृहीतं त्वया चाण्डालकुलं भवेत् । )

**अपरः**—जधाणत्तं अणुचिट्ठम्ह । ( यथाज्ञप्तमनुतिष्ठावः । )

**प्रथमः**—भोदु । एव्वं कलेम्ह । ( भवतु । एवं कुर्वः । )

( इत्युभौ चारुदत्तं शूले समारोपयितुमिच्छतः । )

[ चारुदत्तः 'प्रभवति' ( १०।३४ ) इत्यादि पुनः पठति । ]

**भिक्षुर्वसन्तसेना च**—( दृष्ट्वा । ) अज्जा, मा दाव मा दाव । अज्जा, एसा अहं मन्दभाइणी, जाए कारणादो एसो वावादीअदि । ( आर्याः, मा तावन्मा तावत् । आर्याः, एषाहं मन्दभागिनी यस्याः कारणादेष व्यापाद्यते । )

**चाण्डालः**—( दृष्ट्वा । )

का उण तुलिदं एशा अंशपडन्तेण चिउलभालेण ।
मा मेत्ति वाहलन्ती उद्विदहत्था इदो एदि ॥ ३७ ॥

( का पुनस्त्वरितमेषांसपतता चिकुरभारेण ।
मा मेति व्याहरन्त्युत्थितहस्तेत एति ॥ )

**वसन्तसेना**—अज्जचारुदत्त, किं णेदम् ( आर्यचारुदत्त, किं न्विदम् । )
[ इत्युरसि पतति । ]

**भिक्षुः**—अज्जचालुदत्त, किं णेदम् । ( आर्यचारुदत्त, किं न्विदम् ) [ इति पादयोः पतति । ]

**चाण्डालः**—( सभयमपसृत्य । ) कधम् वशन्तशेणा । णं क्खु अम्हेहिं शाहू ण वावादिदे । कथम्, वसन्तसेना । ननु खल्वस्माभिः साधुर्न व्यापादितः ।

**भिक्षुः**—( उत्थाय । ) अले, जीवदि चालुदत्ते । ( अरे, जीवति चारुदत्तः । )

**चाण्डालः**—जीवदि वश्शशदम् । ( जीवति वर्षशतम् । )

**वसन्तसेना**—( सहर्षम् । ) पच्चुज्जीविदम्हि । ( प्रत्युज्जीवितास्मि । )

**चाण्डालः**—ता जाव एदं वुत्तं राइण्णो जण्णवाडगदश्श णिवेदेम्ह ( तद्यावदेतद्वृत्तं राज्ञो यज्ञवाटगतस्य निवेदयावः । )

( इति निष्क्रामतः । )

**शकारः**—( वसन्तसेनां दृष्ट्वा सत्रासम् । ) ह्रीमादिके । केण गब्भदासी जीवाविदा । उक्कन्ताइं मे पाणाइं । भोदु । पलाइश्शम् । ( आश्चर्यम् । केन गर्भदासी जीवनं प्रापिता । उत्क्रान्ता मे प्राणाः । भवतु । पलायिष्ये ) [ इति पलायते । ]

**चाण्डालः**—( उपसृत्य । ) अले, णं अम्हाणं ईदिशी लाआण्णत्ती—जेण शा वावादिदा, तं मालेध त्ति । ता लट्ठिअशालअं ज्जेव अण्णेशम्ह । ( अरे, नन्वस्माकमीदृशी राजाज्ञप्तिः—येन सा व्यापादिता, तं मारयतेति । तद्राष्ट्रियश्यालमेवान्विष्यावः । )

( इति निष्क्रान्तौ । )

**चारुदत्तः**—( सविस्मयम् । )

केयमभ्युद्यते शस्त्रे मृत्युवक्त्रगते मयि ।
अनावृष्टिहते सस्ये द्रोणवृष्टिरिवागता ॥ ३८ ॥

अवलोक्य च । )

वसन्तसेना किमियं द्वितीया समागता सैव दिवः किमित्थम् ।
भ्रान्तं मनः पश्यति वा ममैनां वसन्तसेना न मृताथ सैव ॥ ३९ ॥

अथवा ।

किं नु स्वर्गात्पुनः प्राप्ता मम जीवातुकाम्यया ।
तस्या रूपानुरूपेण किमुतान्येयमागता ॥ ४० ॥

**वसन्तसेना**—( सास्रमुत्थाय पादयोर्निपत्य । ) अज्जचालुदत्त, सा ज्जेव अहं पावा, जाए कारणादो इअं तुए असरिसी अवत्था पाविदा । ( आर्यचारुदत्त, सैवाहं पापा, यस्याः कारणादियं त्वयासदृश्यवस्था प्राप्ता । )

( नेपथ्ये । )

अच्चरिअं अच्चरिअम् । जीवदि वसन्तसेना । ( आश्चर्यमाश्चर्यम् ! जीवति वसन्तसेना । ) [ इति सर्वे पठन्ति । ]

**चारुदत्तः**—( आकर्ण्य सहसोत्थाय स्पर्शसुखमभिनीय निमीलिताक्ष एव हर्ष-गद्गदाक्षरम् । ) प्रिये, वसन्तसेना त्वम् ।

**वसन्तसेना**—सा ज्जेवाहं मन्दभाआ । ( सैवाहं मन्दभाग्या )

**चारुदत्तः**—( निरूप्य सहर्षम् । ) कथं वसन्तसेनैव । ( सानन्दम् । )

कुतो बाष्पाम्बुधाराभिः स्नपयन्ती पयोधरौ ।
मयि मृत्युवशं प्राप्ते विद्येव समुपागता ॥ ४१ ॥

प्रिये वसन्तसेने,

त्वदर्थमेतद्विनिपात्यमानं देहं त्वयैव प्रतिमोचितं मे ।
अहो प्रभावः प्रियसंगमस्य मृतोऽपि को नाम पुनर्ध्रियेत ॥ ४२ ॥

अपि च । प्रिये, पश्य ।

रक्तं तदेव वरवस्त्रमियं च माला
कान्तागमेन हि वरस्य यथा विभाति ।
एते च वध्यपटहध्वनयस्तथैव
जाता विवाहपटहध्वनिभिः समानाः ॥ ४३ ॥

**वसन्तसेना**—अदिदक्खिणदाए किं णेदं ववसिदं अज्जेण । ( अतिद-क्षिणतया किं न्विदं व्यवसितमार्येण । )

**चारुदत्तः**—प्रिये, त्वं किल मया हतेति

पूर्वानुबद्धवैरेण शत्रुणा प्रभविष्णुना ।
नरके पतता तेन मनागस्मि निपातितः ॥ ४४ ॥

**वसन्तसेना**—( कर्णौ पिधाय । ) सन्तं पावम् । तेण म्हि राअसालेण वावादिदा । ( शान्तं पापम् । तेनास्मि राजश्यालेन व्यापादिता । )

**चारुदत्तः**—( भिक्षुं दृष्ट्वा । ) अयमपि कः ।

**वसन्तसेना**—तेण अणज्जेण वावादिदा । एदिणा अज्जेण जीवाविदम्हि । ( तेनानार्येण व्यापादिता । एतेनार्येण जीवं प्रापितास्मि । )

**चारुदत्तः**—कस्त्वमकारणबन्धुः ।

**भिक्षुः**—ण पच्चभिजाणादि मं अज्जो । अहं शे अज्जश्श चलणशंवाहचिन्तए शंवाहके णाम । जूदिअलेहिं गहिदे एदाए उवाशिकाए अज्जश्श केलके त्ति अलंकालपणणिक्कीदे म्हि । तेण अ जूदणिव्वेदेण शक्कशमणके शंवुत्ते म्हि । एशावि अज्जा पवहणविपज्जाशेण पुप्फकलण्डकजिणुज्जाणं गदा। तेण अ अणज्जेण ण मं बहु मण्णेशि त्ति बाहुपाशबलक्कालेण मालिदा । मए दिट्ठा । ( न प्रत्यभिजानाति मामार्यः । अहं स आर्यस्य चरणसंवाहचिन्तकः संवाहको नाम । द्यूतकरैर्गृहीत एतयोपासिकयार्यस्यात्मीय इत्यलंकारपणनिष्क्रीतोऽस्मि । तेन च द्यूतनिर्वेदेन शाक्यश्रमणकः संवृत्तोऽस्मि । एषाप्यार्या प्रवहणविपर्यासेन पुष्पकरण्डकजीर्णोद्यानं गता । तेन चानार्येण न मां बहु मन्यस इति बाहुपाशबलात्कारेण मारिता। मया दृष्टा । )

( नेपथ्ये कलकलः । )

जयति वृषभकेतुर्दक्षयज्ञस्य हन्ता
तदनु जयति भेत्ता षण्मुखः क्रौञ्चशत्रुः ।
तदनु जयति कृत्स्नां शुभ्रकैलासकेतुं
विनिहतवरवैरी चार्यको गां विशालाम् ॥ ४५ ॥

( प्रविश्य सहसा )

**शर्विलकः**—

हत्वा तं कुनृपमहं हि पालकं भो-
स्तद्राज्ये द्रुतमभिषिच्य चार्यकं तम् ।
तस्याज्ञां शिरसि निधाय शेषभूतां
मोक्ष्येऽहं व्यसनगतं च चारुदत्तम् ॥ ४६ ॥

हत्वा रिपुं तं बलमन्त्रिहीनं पौरान्समाश्वास्य पुनः प्रकर्षात् ।
प्राप्तं समग्रं वसुधाधिराज्यं राज्यं बलारेरिव शत्रुराज्यम् ॥४७॥

( अग्रतो निरूप्य । ) भवतु । अत्र तेन भवितव्यम्, यत्रायं जनपदसमवायः। अपि नामायमारम्भः क्षितिपतेरार्यकस्यार्यचारुदत्तस्य जीवितेन सफलः स्यात्। ( त्वरिततरमुपसृत्य । ) अपयात जाल्माः । ( दृष्ट्वा । सहर्षम् । ) अपि ध्रियते चारुदत्तः सह वसन्तसेनया । संपूर्णाः खल्वस्मत्स्वामिनो मनोरथाः ।

दिष्ट्या भो व्यसनमहार्णवादपारा-
दुत्तीर्णं गुणधृतया सुशीलवत्या ।

नावेव प्रियतमया चिरान्निरीक्ष्ये
ज्योत्स्नाढ्यं शशिनमिवोपरागमुक्तम् ॥ ४८ ॥

तत्कृतमहापातकः कथमिवैनमुपसर्पामि । ( अथवा । ) सर्वत्रार्जवं शोभते । ( प्रकाशमुपसृत्य बद्धाञ्जलिः । ) आर्यचारुदत्त ।

**चारुदत्तः**—ननु को भवान् ।

**शर्विलकः**—

येन ते भवनं भित्त्वा न्यासापहरणं कृतम् ।
सोऽहं कृतमहापापस्त्वामेव शरणं गतः ॥ ४९ ॥

**चारुदत्तः**—सखे, मैवम् । त्वयासौ प्रणयः कृतः । (इति कण्ठे गृह्णाति ।)

**शर्विलकः**—अन्यच्च ।

आर्यकेणार्यवृत्तेन कुलं मानं च रक्षता ।
पशुवद्यज्ञवाटस्थो दुरात्मा पालको हतः ॥ ५० ॥

**चारुदत्तः**—किम् ।

**शर्विलकः**—

त्वद्यानं यः समारुह्य यातस्त्वा शरणं पुरा ।
पशुवद्वितते यज्ञे हतस्तेनाद्य पालकः ॥ ५१ ॥

**चारुदत्तः**—शर्विलक, योऽसौ पालकेन घोषादानीय निष्कारणं कूटागारे बद्ध आर्यकनामा त्वया मोचितः ।

**शर्विलकः**—यथाह तत्रभवान् ।

**चारुदत्तः**—प्रियं नः प्रियम् ।

**शर्विलकः**—प्रतिष्ठितमात्रेण तव सुहृदार्यकेणोज्जयिन्यां वेणातटे कुशावत्यां राज्यमतिसृष्टम् । तत्प्रतिमान्यतां प्रथमः सुहृत्प्रणयः । ( परिवृत्य । ) अरे रे, आनीयतामयं पापो राष्ट्रियशठः ।

( नेपथ्ये । )

यथाज्ञापयति शर्विलकः ।

**शर्विलकः**—आर्य, नन्वयमार्यको राजा विज्ञापयति—इदं मया युष्मद्गुणोपार्जितं राज्यम् । तदुपयुज्यताम् ।

**चारुदत्तः**—अस्मद्गुणोपार्जितं राज्यम् ।

( नेपथ्ये । )

अरे रे राष्ट्रियश्यालक, एह्येहि । स्वस्याविनयस्य फलमनुभव ।

( ततः प्रविशति पुरुषैरधिष्ठितः पश्चाद्बाहुबद्धः शकारः । )

**शकारः**—हीमादिके,

एव्वं दूलमदिक्कन्ते उद्दामे विअ गद्दहे ।

आणीदे क्खु हगे बद्धे हुडे अण्णे व्व दुक्कले ॥ ५२ ॥

( दिशोऽवलोक्य । ) शमन्तदो उवट्ठिदे एशे लश्टिअबन्धे । ता कं दाणिं अशलणे शलणं वजामि । ( विचिन्त्य । ) भोदु । तं ज्जेव अब्भुववण्ण-शलणवच्छलं गच्छामि । ( इत्युपसृत्य । ) अज्जचालुदत्त, पलित्ताआहि, पलित्ताआहि । ( आश्चर्यम् । )

[ एवं दूरमतिक्रान्त उद्दाम इव गर्दभः ।

आनीतः खल्वहं बद्धः कुक्कुरोऽन्य इव दुष्करः ॥

समन्तत उपस्थित एष राष्ट्रियबन्धुः । तत्कमिदानीमशरणः शरणं व्रजामि । भवतु । तमेवाभ्युपपन्नशरणवत्सलं गच्छामि । आर्यचारुदत्त, परित्रायस्व परित्रायस्व । ]

( इति पादयोः पतति । )

( नेपथ्ये ! )

अज्जचालुदत्त, मुञ्च मुञ्च । वावादेम्ह एदम् ।

(आर्यचारुदत्त, मुञ्च मुञ्च । व्यापादयामैतम् ।)

**शकारः**—( चारुदत्तं प्रति । ) भो अशलणशलणे, पलित्ताआहि । ( भो अशरणशरण, परित्रायस्व । )

**चारुदत्तः**—( सानुकम्पम् । ) अहह, अभयमभयं शरणागतस्य ।

**शर्विलकः**—( सावेगम् । ) आः, अपनीयतामयं चारुदत्तपार्श्वात् । ( चारुदत्तं प्रति । ) ननूच्यतां किमस्य पापस्यानुष्ठीयतामिति ।

आकर्षन्तु सुबद्ध्वैनं श्वभिः संखाद्यतामथ ।

शूले वा तिष्ठतामेष पाट्यतां क्रकचेन वा ॥ ५३ ॥

**चारुदत्तः**—किमहं यद्ब्रवीमि तत्क्रियते ।

**शर्विलकः**—कोऽत्र संदेहः

**शकारः**—भश्टालआ चालुदत्त, शालणागदे म्हि । ता पलित्ताआहि पलित्ताआहि । जं तुए शलिशं तं कलेहि । पुणो ण ईदिशं कलिश्शम् । ( भट्टारक चारुदत्त, शरणागतोऽस्मि । तत्परित्रायस्व परित्रायस्व । यत्तव सदृशं तत्कुरु । पुनर्नेदृशं करिष्यामि । )

[ नेपथ्ये । ]

पौराः वावादेध । किंणिमित्तं पादकी जीवावीअदि ।

( पौराः, व्यापादयत । किंनिमित्तं पातकी जीव्यते । )

[ वसन्तसेना वध्यमालां चारुदत्तस्य कण्ठादपनीय शकारस्योपरि क्षिपति । ]

**शकारः**—भव्भदाशीधीए, पशीद, पशीद । ण उण मालइश्शम् । ता पलित्ताआहि । ( गर्भदासीपुत्रि प्रसीद प्रसीद । न पुनर्मारयिष्यामि । तत्परित्रायस्व )

**शर्विलकः**—अरे रे, अपनयत । आर्यचारुदत्त, आज्ञाप्यताम्—किमस्य पापस्यानुष्ठीयताम् ।

**चारुदत्तः**—किमहं यद्ब्रवीमि तत्क्रियते ।

**शर्विलकः**—कोऽत्र संदेहः ।

**चारुदत्तः**—सत्यम् ।

**शर्विलकः**—सत्यम् ।

**चारुदत्तः**—यद्येवं शीघ्रमयम्—

**शर्विलकः**—किं हन्यताम् ।

**चारुदत्तः**—नहि नहि । मुच्यताम् ।

**शर्विलकः**—किमर्थम् ।

**चारुदत्तः**—

शत्रुः कृतापराधः शरणमुपेत्य पादयोः पतितः ।
शस्त्रेण न हन्तव्यः

**शर्विलकः**—एवम् । तर्हि श्वभिः खाद्यताम् ।

**चारुदत्तः**—नहि ।

उपकारहतस्तु कर्तव्यः ॥ ५४ ॥

**शर्विलकः**—अहो, आश्चर्यम् । किं करोमि । वदत्वार्यः ।

**चारुदत्तः**—तन्मुच्यताम् ।

**शर्विलकः**—मुक्तो भवतु ।

**शकारः**—हीमादिके । पच्चुज्जीविदे म्हि । (आश्चर्यम् । प्रत्युज्जीवितोऽस्मि ।)
( इति पुरुषैः सह निष्क्रान्तः । )

( नेपथ्ये कलकलः । )

(पुनर्नेपथ्ये ।)

एसा अज्जचालुदत्तस्स वहुआ अज्जा धूदा पदे वसणञ्चले विलग्गन्तं दारअं आक्खिवन्ती वाप्फभरिदणअणेहिं जणेहिं णिवारिज्जमाणा पज्जलिदे पावए पविसदि । ( एषार्यचारुदत्तस्य वधूरार्या धूता पदे वसनाञ्चले विलगन्तम् दारकमाक्षिपन्ती बाष्पभरितनयनैर्जनैर्निवार्यमाणा प्रज्वलिते पावके प्रविशति । )

**शर्विलकः**—( आकर्ण्य नेपथ्याभिमुखमवलोक्य । ) कथं चन्दनकः । चन्दनक, किमेतत् ।

**चन्दनकः**—( प्रविश्य । ) किं ण पेक्खदि अज्जो । महाराअप्पासादं दक्खिणेण महन्तो जणसंमद्दो वट्टदि । ( 'एसा'......इत्यादि पुनः पठति । ) कधिदं अ मए तीए, जधा—'अज्जे, मा साहसं करेहि । जीवदि अज्जचारुदत्तो' त्ति । परंतु दुक्खवावुडदाए को सुणेदि, को पत्तिआएदि । ( किं न पश्यत्यार्यः । महाराजप्रासादं दक्षिणेन महाञ्जनसंमर्दो वर्तते । कथितं च मया तस्यै, यथा—'आर्ये, मा साहसं कुरुष्व । जीवत्यार्यचारुदत्तः' इति । परंतु दुःखव्यापृततया कः शृणोति, कः प्रत्ययते । )

**चारुदत्तः**—( सोद्वेगम् । ) हा प्रिये, जीवत्यपि मयि कियेतद्व्यवसितम् । ( ऊर्ध्वमवलोक्य दीर्घं निश्वस्य च । )

न महीतलस्थितिसहानि भवच्चरितानि चारुचरिते यदपि ।
उचितं तथापि परलोकसुखं न पतिव्रते तव विहाय पतिम् ॥ ५५ ॥

( इति मोहमुपगतः । )

**शर्विलकः**—अहो प्रमादः ।

त्वरया सर्पणं तत्र मोहमार्योऽत्र चागतः ।
हा धिक्प्रयत्नवैफल्यं दृश्यते सर्वतोमुखम् ॥ ५६ ॥

**वसन्तसेना**—समस्ससिदु अज्जो । तत्त गदुअ जीवावेदु अज्जाम् । अण्णधा अधीरत्तणेण अणत्थो संभावीअदि । ( समाश्वसित्वार्यः । तत्र गत्वा जीवयत्वार्याम् । अन्यथाधीरत्वेनानर्थः संभाव्यते । )

**चारुदत्तः**—( समाश्वस्य सहसोत्थाय । ) हा प्रिये, क्वासि । देहि मे प्रतिवचनम् ।

**चन्दनकः**—इदो इदो अज्जो । ( इत इत आर्यः । )

( इति सर्वे परिक्रामन्ति । )

( ततः प्रविशति यथानिर्दिष्टा धूता चेलाञ्चलमाकर्षन्विदूषकेणानुगम्यमानो रोहसेनो रदनिका च । )

**धूता**—( सास्रम् । ) जाद, मुञ्चेहि मम् । मा विग्घं करेहि । भीआमि अज्जउत्तस्स अमङ्गलाकण्णणदो । ( जात, मुञ्च माम् । मा विघ्नं कुरुष्व । बिभेम्यार्यपुत्रस्यामङ्गलाकर्णनात् । ) ( इत्युत्थायाञ्चलमाकृष्य पावकाभिमुखं परिक्रामति । )

**रोहसेनः**—माद अज्जए, पडिवालेहि मम् । तुए विणा ण सक्कुणोमि जीविदं धारेदुम् । ( मातरार्ये, प्रतिपालय माम् । त्वया विना न शक्नोमि जीवितं धर्तुम् । ) ( इति त्वरितमुपसृत्य पुनरञ्चलं गृह्णाति । )

**विदूषकः**—भोदीए दाव बम्हणीए भिण्णत्तणेण चिदाधिरोहणं पावं उदाहरन्ति रिसीओ । ( भवत्यास्तावद्ब्राह्मण्या भिन्नत्वेन चिताधिरोहणं पापमुदाहरन्ति ऋषयः । )

**धूता**—वरं पावाचरणे । ण उण अज्जउत्तस्स अमङ्गलाकण्णणम् । ( वरं पापाचरणम् । न पुनरार्यपुत्रस्यामङ्गलाकर्णनम् । )

**शर्विलकः**—( पुरोऽवलोक्य । ) आसन्नहुतवहार्या । तत्त्वर्यतां त्वर्यताम् ।

( चारुदत्तस्त्वरितं परिक्रामति । )

**धूता**—रअणिए, अवलम्ब दारअम्, जाव अहं समीहिदं करेमि । ( रदनिके, अवलम्बस्व दारकम् । यावदहं समीहितं करोमि । )

**चेटी**—( सकरुणम् । ) अहं पि जधोवदेसिणिम्हि भट्टिणीए । ( अहमपि यथोपदेशिन्यस्मि भट्टिन्याः । )

**धूता**—( विदूषकमवलोक्य । ) अज्जो दाव अवलम्बेदु । ( आर्यस्तावदवलम्बताम् । )

**विदूषकः**—( सावेगम् । ) समीहिदसिद्धिए पउत्तेण बम्हणो अग्गदो कादव्वो । अदो भोदीए अहं अग्गणी होमि । ( समीहितसिद्ध्यै प्रवृत्तेन ब्राह्मणोऽग्रे कर्तव्यः । अतो भवत्या अहमग्रणीर्भवामि । )

**धूता**—कधं पच्चादिट्ठम्हि दुवेहिं । ( बालकमालिङ्ग्य । ) जाद, तुमं जेव पज्जवट्ठावेहि अत्ताणं अम्हाणं तिलोदअदाणाअ । अदिक्कन्ते किं मणोरहेहिं । ( सनिःश्वासम् । ) ण क्खु अज्जउत्तो तुमं पज्जवट्ठाविस्सदि । ( कथं प्रत्यादिष्टास्मि द्वाभ्याम् । जात, त्वमेव पर्यवस्थापयात्मानमस्माकं तिलोदकदानाय । अतिक्रान्ते किं मनोरथैः । न खल्वार्यपुत्रस्त्वां पर्यवस्थापयिष्यति । )

**चारुदत्तः**—( आकर्ण्य सहसोपसृत्य । ) अहमेव पर्यवस्थापयामि बालिशम् । ( इति बालकं बाहुभ्यामुत्थाप्य वक्षसालिङ्गति । )

**धूता**—( विलोक्य । ) अम्महे । अज्जउत्तस्स ज्जेव सरसंजोओ । ( पुनर्निपुणं निरूप्य सहर्षम् । ) दिट्ठिआ अज्जउत्तो ज्जेव एसो । पिअं मे पिअम् । ( आश्चर्यम् । आर्यपुत्रस्यैव स्वरसंयोगः । दिष्ट्यार्यपुत्र एवैषः । प्रियं मे प्रियम् । )

**बालकः**—( विलोक्य सहर्षम् । ) अम्मो । आवुको मं परिस्सजदि । ( धूतां प्रति । ) अज्जए, वड्ढवीअसि । आवुको ज्जेव मं पज्जवट्ठावेदि । ( आश्चर्यम् । पिता मां परिष्वजति । आर्ये, वर्धसे । तात एव मां पर्यवस्थापयति । ) ( इति प्रत्यालिङ्गति । )

**चारुदत्तः**—( धूतां प्रति । )

हा प्रेयसि, प्रेयसि विद्यमाने कोऽयं कठोरो व्यवसाय आसीत् ।
अम्भोजिनीलोचनमुद्रणं किं भानावनस्तंगमिते करोति ॥ ५७ ॥

**धूता**—अज्जउत्त, अदो ज्जेव सा अचेतणेत्ति चुम्बीअदि । ( आर्यपुत्र, अतएव साऽचेतनेति चुम्ब्यते । )

**विदूषकः**—( दृष्ट्वा सहर्षम् । ) ही ही भो, एदेहिं ज्जेव अच्छीहिं पिअवअस्सो पेक्खीअदि । अहो सदीए पहावो, जदो जलणप्पवेशव्ववसाएण ज्जेव पिअसमागमं पाविदा । ( चारुदत्तं प्रति । ) जेदु जेदु पिअवअस्सो । ( आश्चर्यं भोः, एताभ्यामेवाक्षिभ्यां प्रियवयस्यः प्रेक्ष्यते । अहो सत्याः प्रभावः यतो ज्वलनप्रवेशव्यवसायेनैव प्रियसमागमं प्रापिता । जयतु जयतु प्रियवयस्यः । )

**चारुदत्तः**—एहि मैत्रेय । ( इत्यालिङ्गति )

**चेटी**—अहो संविधाणअम् । अज्ज, वन्दामि । ( अहो संविधानकम् । आर्य, वन्दे । ) ( इति चारुदत्तस्य पादयोः पतति । )

**चारुदत्तः**—( पृष्ठे करं दत्त्वा । ) रदनिके, उत्तिष्ठ । ( इत्युत्थापयति । )

**धूता**—( वसन्तसेनां दृष्ट्वा । ) दिट्ठिआ कुसलिणी बहिणिआ । ( दिष्ट्या कुशलिनी भगिनी । )

**वसन्तसेना**—अहुणा कुसलिणी संवुत्तम्हि । ( अधुना कुशलिनी संवृत्तास्मि । )

( इत्यन्योन्यमालिङ्गतः । )

**शर्विलकः**—दिष्टया जीवितसुहृद्वर्ग आर्यः ।

**चारुदत्तः**—युष्मत्प्रसादेन ।

**शर्विलकः**—आर्ये वसन्तसेने, परितुष्टो राजा भवतीं वधूशब्देनानुगृह्णाति ।

**वसन्तसेना**—अज्ज, कदत्थम्हि । ( आर्य कृतार्थास्मि । )

**शर्विलकः**—( वसन्तसेनामवगुण्ठ्य चारुदत्तं प्रति । ) आर्य, किमस्य भिक्षोः क्रियताम् ।

**चारुदत्तः**—भिक्षो, किं तव बहुमतम् ।

**भिक्षुः**—इमं ईदिशं अणिच्चत्तणं पेक्खिअ दिउणतले मे पव्वज्जाए बहुमाणे संवुत्ते । (इदमीदृशमनित्यत्वं प्रेक्ष्य द्विगुणतरो मम प्रव्रज्यायां बहुमानः संवृत्तः।)

**चारुदत्तः**—सखे, दृढोऽस्य निश्चयः । तत्पृथिव्यां सर्वविहारेषु कुलपतिरयं क्रियताम् ।

**शर्विलकः**—यथाहार्यः ।

**भिक्षुः**—पिअं णो पिअम् । ( प्रियं नः प्रियम् । )

**वसन्तसेना**—संपदं जीवविदम्हि । ( सांप्रतं जीवापितास्मि । )

**शर्विलकः**—स्थावरकस्य किं क्रियताम् ।

**चारुदत्तः**—सुवृत्त, अदासो भवतु । ते चाण्डालाः सर्वचाण्डालानामधिपतयो भवन्तु । चन्दनकः पृथिवीदण्डपालको भवतु । तस्य राष्ट्रियश्यालस्य यथैव क्रिया पूर्वमासीत्, वर्तमाने तथैवास्यास्तु ।

**शर्विलकः**—एवं यथाहार्यः । परमेनं मुञ्च मुञ्च । व्यापादयामि ।

**चारुदत्तः**—अभयं शरणागतस्य । ( 'शत्रुः कृतापराधः' १०।५४ इत्यादि पठति । )

**शर्विलकः**—तदुच्यतां किं ते भूयः प्रियं करोमि ।

**चारुदत्तः**—अतःपरमपि प्रियमस्ति ।

लब्धा चारित्रशुद्धिश्चरणनिपतितः शत्रुरप्येष मुक्तः
प्रोत्खातारातिमूलः प्रियसुहृदचलामार्यकः शास्ति राजा ।
प्राप्ता भूयः प्रियेयं प्रियसुहृदि भवान्संगतो मे वयस्यो
लभ्यं किं चातिरिक्तं यदपरमधुना प्रार्थयेऽहं भवन्तम् ॥ ५८ ॥

कांश्चित्तुच्छयति प्रपूरयति वा कांश्चिन्नयत्युन्नतिं
कांचित्पातविधौ करोति च पुनः कांश्चिन्नयत्याकुलान् ।
अन्योन्यं प्रतिपक्षसंहतिमिमां लोकस्थितिं बोधय-
न्नेष क्रीडति कूपयन्त्रघटिकान्यायप्रसक्तो विधिः ॥ ५९ ॥

तथापीदमस्तु भरतवाक्यम्—

क्षीरिण्यः सन्तु गावो भवतु वसुमती सर्वसंपन्नसस्या
पर्जन्यः कालवर्षी सकलजनमनोनन्दिनो वान्तु वाताः ।
मोदन्तां जन्मभाजः सततमभिमता ब्राह्मणाः सन्तु सन्तः
श्रीमन्तः पान्तु पृथ्वीं प्रशमितरिपवो धर्मनिष्ठाश्च भूपाः ॥ ६० ॥

इति निष्कान्ताः सर्वे ।

**संहारो नाम दशमोऽङ्कः ।**

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**समाप्तोऽयं ग्रन्थः ।**

# मृच्छकटिकम्

# NOTES.

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## ACT 1.

[ "Act I entitled अलंकारन्यासः Evening of the first-day.—After the prologue, Charudatta, who is within his house converses with his friend मैत्रेय, and deplores his poverty. While they are speaking, Vasantasena appears in the street out-side. She is pursued by the courtier and Samsthanaka: the latter makes her degrading offers of his love, which she indignantly rejects. Charudatta sends Maitreya from the house to offer sacrifice, and through the open door Vasantasena slips unobserved into the house. Maitreya returns after an altercation with Samsthanaka, and recognizes Vasantasena. Vasantasena leaves a casket of gems in the house for safe keeping and returns to her home" R. ]

Every Sanskrit play begins with a नान्दी which consists of one stanza or more in praise of a deity or a Brahman or a king and pronounces at the same time a benediction upon the audience. The नान्दी in the present play consists of two stanzas; the second stanza conveys a hint regarding a portion of the subsequent story. of. 'अत्राप्यम्बुदवदर्थिसन्तापहरश्चारुदत्तो विद्युद्रूपया वसन्तसेनयाऽभिगतः इति काव्यार्थ-सूचनमवधेयम्.' Hence the नान्दी in this play constitutes an अष्टपदा and पत्रावली नान्दी. अष्टपदा and पत्रावली नान्दी are defind in S. D. as;— "आशिर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते। देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता।" "यस्यां मंगल्यशंखचक्राब्जकोककैरवशंसिनी। पदैर्युक्ता द्वादशभिरष्टाभिर्वा पदैरुत" "बीजस्य विन्यासो ह्यभिधेयस्य वस्तुनः। श्लेषेण वा समासोक्त्या नान्दी पत्रावलीति सा."

Stanza I पर्यङ्कः—आसनाविशेषः a particular kind of posture practised by the ascetics in meditation; it is called वीरासन which is defined by Vasistha:—' एकं पादमथैकस्मिान्विन्यस्यारौ तु संस्थितम्। इतरस्मिंस्तथैवोरुं वीरासनमुदाहृतम्,' 'पर्यङ्को वीरासनग्रन्थिरिव (पादोरुसन्धिग्रथितत्वात्) तस्य बन्धाय शैथिल्यपरिहाराय द्विगुणितेन द्विरावेष्टितेन भुजगेनैव आश्लिष्यत इत्याश्लेषः तेन कक्षाबन्धेन संवीतजानोः व्याप्तजानोः' 'स्थिरसुखमासनं' इति योगानुशासनात् मृदुलभुजगभोगेन

द्विगुणावेष्टनं कृतमिति भावः'. संवीत (वे to cover) bound, tied. अन्तः प्राणावरोध &c. 'अन्तः शरीरान्तर्भागे प्राणानां अवरोधेन बहिः प्रसरप्रतिबन्धेन व्युपरतानि निवृत्तानि यानि सकलानि ज्ञानानि (शब्दस्पर्शादिविषयाकाराश्चित्तवृत्तयः) तैर्हेतुभिः रुद्धेन्द्रियस्य असंक्षुभितबाह्याभ्यन्तरकरणस्य.

व्यपगतकरणं adv. modifying पश्यतः—'विश्रान्तबहिरन्तःकरणव्यापारं यथा भवति तथा' करणं an organ of sense 'करणं साधकतमं क्षेत्रगात्रेन्द्रियेष्वपि' cf 'वपुषाकरणोज्झितेन सा निपतन्ती' &c. Raghu VII. 38. for व्यपगतकरणं आत्मानमेवात्मनिपश्यतः cf यद्वै तन्न पश्यति पश्यन्वै तन्न पश्यति नहि द्रष्टुर्दृष्टे र्विपरीलोपो विद्यतेऽविनाशित्वात्। न तु तद्द्वितीयमस्ति ततोऽन्यद्विभक्तं यत्पश्येत् &c. बृहदारण्यकोपनिषद् IV. 3 The idea is 'in the ultimate merging of selfconsciousness in the highest soul there is no scope left to the sense organs. शून्येन ईक्षणेन निर्विकल्पकसमाधिना घटितः संपादितः यो लयः चित्तैकाग्रता वासना बीजपरिक्षयो वा तेन ब्रह्मणि परमात्मनि लग्नः समाधिः वः सामाजिकान् पातु. With this description compare 'पर्यङ्कबन्धस्थिरपूर्वकायमृज्वायतं संनमितोभयांसं। उत्तानपाणिद्वयसंनिवेशात् प्रफुल्लराजीवमिवाङ्कमध्ये ॥ अवृष्टिसंरम्भमिवाम्बुवाहमपामिवाधारमनुत्तरंगं। अन्तश्चराणां मरुतां निरोधान्निवातनिष्कम्पमिव प्रदीपम् ॥ मनो नवद्वारनिषिद्धवृत्ति हृदि व्यवस्थाप्य समाधिवश्यं। यमक्षरं क्षेत्रविदो विदुस्तमात्मानमात्मन्यवलोकयन्तम् ॥' K. S. III.

"This benediction alludes to the practices and notions of योग in which by abstract meditation (समाधि), the fusion (लय) of individual with universal spirit (ब्रह्मन्) is to be effected, even in the body. Spirit is said to be detached from the *Karanas*, the thirteen products of matter, or महत् intellect; अहंकार consciousness; and the eleven organs of sense and action. The mode of effecting this union is by sitting in particular *asanas* or postures; one of which is sitting on the hams with a cloth fastened round the knees and back (पर्यङ्क-बन्ध-ग्रन्थिः); also by suppression of breath (प्राणावरोधः) by keeping the vision directed either on vacuity or inwardly (शून्येक्षण) and by preventing as vigilently as possible the wanderings of the senses." W. The metre of this verse is स्रग्धरा. 'म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम्'. This Stanza gives a grand description of an ideal deity and indicates a strong faith in the *yoga* philosophy which, 'in some of the Puranas especially of a Saiva character, is ascribed to Siva who taught it in the person of Sweta, on the Himalaya mountains in the beginning of the Kali age'.

नीलकंठः—Siva is so called because of his dark-blue throat. The colour was the effect of the poison generated at the churning of the ocean which Siva swallowed. The fig. is समस्तवस्तुविषया उपमा 'गरलजनितजगत्सन्तापहरणादम्बुदौपम्यम्', The metre is अनुष्टुप्. For the suggestion conveyed by this verse, see *Supra*.

नान्द्यन्ते—The term नान्दी is applied to the benedictory verse or verses recited as a sort of prologue at the beginning of a drama. The term is variously defined. Bharata's definition आशिर्वचनसंयुक्ता ॥ &c has been quoted above (2) नन्दन्ति देवा अत्र (3) 'नन्दी वृषो वृषाङ्कस्य जगदादौ जगत्पतेः । नृत्यतः कल्पनायोगाज्जगाम किल रङ्गतां । तस्य तद्रूपसंबद्धा पूजा नान्दीति कथ्यते" इत्युक्ता नन्दिसंबन्धिनी पूजा नान्दी (4) नन्दति समृध्यते नाट्यमनया प्रत्युहापोहादिति नान्दी (5) नन्दन्ति काव्यानि कवीन्द्रवर्गाः कुशीलवाः पारिषदाश्च सन्तः ।......तस्मादियं सा कथितेह नान्दी N. P. The words नान्द्यन्ते सूत्रधारः indicate that the drama proper begins, after the नान्दी is recited. It means that after the नान्दी is repeated, सूत्रधार proceeds to let the audience know the name of the play, its subject matter &c.

सूत्रधारः—the principal manager who regulates the thread or rules of the drama (सूत्रं प्रयोगानुष्ठानं धारयतीति or सूत्रं काव्यार्थसूचनं धारयतीति सूत्रधारः) नाट्योपकरणादीनि सूत्रमित्यभिधीयते सूत्रं धारयत्यर्थे सूत्रधारो निगद्यते According to Matriguptacharya, he is चतुरातोद्यनिष्णातोऽनेकभूषासमावृतः । नानाभाषणतत्वज्ञो नीतिशास्त्रार्थतत्ववित् नानागतिप्रचारज्ञो रसभावविशारदः । नाट्यप्रयोगनिपुणो नानाशिल्पकलान्वितः । छन्दोविधानतत्वज्ञः सर्वशास्त्रविचक्षणः । तत्तद्गीतानुगलयकलातालावधारणः ॥ अवधानप्रयोक्ताच योक्तॄणामुपदेशकःएवंगुणगणोपेतः सूत्रधारोऽभिधीयते ॥ इति ॥ Originally the practice was that the नान्दी was to be recited by the Sutradhara and after that the mentioning of the play &c was to be done by the स्थापक; but afterwards, both these functions came to be performed by the Sutradhara, himself. "नान्दीं प्रयुज्य पूर्वस्मिन् सूत्रधारे विनिर्गते । प्रविश्य तद्वदपरः काव्यमास्थापयेन्नटः"

अनेन—नान्दीविस्तरणेन. विमर्दकारिणा प्रतिबन्धावहेन that destroys or stifles (the curiosity &c)—'समयातिपातात्'. The manager then starts with his business which is called प्ररोचना—'कविकाव्यनटादीनां प्रशंसा तु प्ररोचना'. आर्यमिश्रान्—मिश्र is added to show respect 'the respectable gentlemen assembled here.'

मृच्छकटिकं—मृद् 'clay' and शकटिका 'a little cart', 'a toy cart'. 'चारुदत्तपुत्रस्य रोहसेनस्य क्रीडनकं मृण्मयं शकटं षष्ठेऽङ्के वक्ष्यमाणमस्त्यत्र प्रति-पाद्यतयेति मृच्छकटिकं'. It refers to a toy belonging to the child of Charudatta, which plays an important part in the drama. This cart Vasantasena fills with her ornaments, so that Rohasena, Charudatta's son, may have a golden-cart he wished for. The toy thus evinces the fidelity and sentiments of the heroine but becomes the source of unexpected trouble for the hero; it was these ornaments that served as a direct proof of Charudatta's guilt viz. the alleged murder of Vasantasena.

प्रकरणं a species of Rupaka or drama. It is defined as:— भवेत्प्रकरणे वृत्तं लौकिकं कविकल्पितम् । शृङ्गारोऽङ्गी नायकस्तु विप्रोऽमात्योऽथवा वणिक् । सापायधर्मकामार्थपरो धीरप्रशान्तकः । नायिका कुलजा क्वापि वेश्या क्वापि द्वयंक्वचित् । तेन भेदास्त्रयस्तस्य तत्र भेदस्तृतीयकः । कितवद्यूतकारादिविटचेटसंकुलः ॥' S. D. (a species of drama with invented or fictitious plot e. g. our present play, मालतीमाधव, पुष्पभूषित &c. drawn from real life and full of *shringar*, the permanent sentiment. The hero may be a Brahman or minister, or a merchant, and should be noble, brave and of a serene disposition and devoted to the acquirement of धर्म, अर्थ and काम, the objects of worldly existence; the heroine may be a girl of high family or a courtezan or in some places both. It is therefore of three kinds of heroes and heroines.). The main plot of the play is of the poet's creation (or it may be an enlarged and improved edition of the original drama चारुदत्त of Bhasa which contains only four acts) and the under-plot of the Revolution which has an historical foundation is an addition to the play; the addition, however, is of an essential nature ( See Introduction ).

व्यवसिताः—We are prepared or have undertaken.

सुविग्रहः—विग्रह means 'a body' 'गात्रं वपुः शरीर वर्ष्म विग्रहः' of a stately person. द्विजमुख्यतमः—क्षात्रियश्रेष्ठः 'विप्रक्षत्रियविट्-छूद्रा वर्णा-स्त्वाद्या द्विजाः स्मृताः' 'त्रयो वर्णा द्विजातयः'—द्विज here refers to a क्षत्रिय द्विर्जायते इति द्विजः 'जन्मना ब्राह्मणो ज्ञेयः संस्कारैर्द्विज उच्यते hence the word is applicable to a ब्राह्मण, क्षत्रिय, and वैश्य alike. मुख्यतमशब्देन महाकुली-नत्वं व्यज्यते. अगाधसत्वः—of unfathomable virtue or courage. Metre औपच्छन्दासिकः—'पर्यन्ते यौ तथैव शेषमौपच्छन्दसिकं सुधीभिरुक्तम्.'

गणितं Mathematical sciences ( 'mathematics and astrology' ) वैशिकीं ( कलां )—वेशभवां or वेश्यास्थितां—' नेपथ्ये गृहमात्रे च वेशो वेश्यागृहेऽपिच ' the art to be found in the house of a courtezan or in a courtezan; fine arts. Formerly courtezans were the repositories of fine-arts. See दशकुमारचरित II, where among the arts studied are mentioned नृत्य, गीत, वाद्य, नाट्य, चित्र, आस्वाद्य, गन्धकला, पुष्पकला, and द्यूत. हस्तिशिक्षा गजानांविनयनं–the training of elephants. Wilson observes 'it is an accomplishment curiously characteristic of national manners. The proficiency of the Indians in this art early attracted the attention of Alexander's successors'. W. ज्ञात्वा governs the acc. in the first line. शर्व the god Siva 'ईश्वरः शर्व ईशानः शंकरश्चन्द्रशेखरः.' तिमिरं refers to a kind of eyedisease which causes blindness: here it means 'blindness of ignorance'—eyes of knowledge. Siva is propitiated for an attainment of knowledge. Construe शर्वप्रसादात् व्यपगततिमिरे चक्षुषी उपलभ्य (पुनः प्रतिपद्य) शूद्रकोऽग्निं प्रविष्टः 'The Nirnaya Sindhu and other treatises on Hindu law, enumerate self-immolation among acts prohibited in the *kali* age (कलिवर्ज). These works are comparitively modern; hence Wilson concludes that the play must have been written before these acts were codified into law. In रामायण, शरभंग the sage, only delays his creamation until he has seen Rama; after which 'having prepared the fire and offered oblations with the customary prayers, the pious and perfect sage entered the flames (*Aranya Kanda*). Wilson observes, 'The commentator is rather at a loss to explain how the author of the play announces his own death, and is diposed to ascribe it to his prophetic foresight acquired by astrological computation. There can be little doubt, however, that such part of these poems as relates to the personal history of the author is usually the work of another hand.' The metre is स्रग्धरा.

प्रमादशून्यः—सदैव कर्तव्येष्ववहितः. ककुदं the hump of an ox–प्रधानः 'प्राधान्ये राजलिङ्गे च वृषाङ्गे ककुदोऽस्त्रियाम्'–Foremost. पर०–fond of fighting mighty (पर) elephants with his arms in a pugilistic contest. 'परः श्रेष्ठारिदूरान्योत्तरे क्लीबं तु केवले,' 'नागाधिकप्राण इति भावः. The metre is औपच्छन्दसिकम्.

द्विजसार्थवाहः—द्विजः ब्राह्मणः स एव सार्थवाहः वणिक्–जात्या ब्राह्मणः सार्थवाहो वृत्या.—a Brahmin and caravan merchant Construe अस्यां कृतौ (मृच्छकटिकाख्ये प्रबन्धे) with चकार सर्वं किल शूद्रको नृपः. The metre is

उपेन्द्रवज्रा. वसन्तशोभेव—'वसन्तश्रीरिव स्थिता कुसुमसदृशैः स्वांगैरेव कन्दर्पदर्पाविर्भावः' वसन्तसेना—'दत्तासेनान्तनामानि वेश्यानां कल्पयेत् सुधीः' and hence she is named Vasantasena. इदं this play सत्सुरतोत्सवाश्रयं–तयोः of him and Vasantasena सत्सुरतोत्सवः (तुल्यानुरागतया),–'उत्सूते हर्षं उत्सवः'–स आश्रयः फलत्वेनोद्देश्यः यस्य–based upon the joys of their pure love. खलस्वभाव as seen in the character of Sakara and व्यवहारदुष्टता 'miscarriage of justice' is to be noticed in the trial of Charudatta. Metre–वंशस्थविलम्–'वदन्ति वंशस्थविलं जतौ जरौ.' शून्य Desolate. कुशीलवाः actors 'नटाश्चारणाश्च कुशीलवाः'

अपुत्रस्य गृहं शून्यं because 'अन्तःकरणतत्त्वस्य दम्पत्योः स्नेहसंश्रयात्। आनन्दग्रन्थिरेकोऽयमपत्यमिति पठ्यते.' चिरशून्यं–यावज्जीवमेव शून्यं (गृहं) or 'चिरं' दीर्घः कालः शून्यं अभिमतकार्यराहितम्. सन्मित्रस्य हि सहायत्वेन कार्यनिष्पत्तेः सदापूर्ण इव समयोऽवभासते'. The metre is आर्या.

पुष्करं a lotus. खटखटायेते–crackle, an onomatopoetic term. प्रातराशः–प्रातर्भोजनं break-fast कार्यवशात् प्रयोजनशात्–कार्यवशात् because he is now going to address his wife 'स्त्रीषु नाप्राकृतं वदेत्'. कार्यतश्चोत्तमादीनां कार्यो भाषाव्यतिक्रमः.' The सूत्रधार assumes now the *role* of an ordinary citizen of उज्जयिनी and therefore he speaks in प्राकृत like an inferior character. प्रयोजन &c—सुखप्रयोगयोग्यत्वात् as it is easy for use. 'ऐश्वर्येण प्रमत्तस्य दारिद्र्योपहतस्यच। उत्तमस्यापि पठतः प्राकृतं संप्रयोजयेत्.' e. g. 'तथा च षष्ठेऽङ्के प्रवहणविपर्यासे वीरकचन्दनयोः कलहे सम्भ्रमागतवचनसंवरणार्थः भाषाव्यत्ययश्चन्दनकस्य। पञ्चमाङ्के दुर्दिने कार्यवशात् वसन्तसेनायाश्च संस्कृतपाठः। चारुदत्तस्य च दारिद्र्यवर्णनोचितप्राकृतपरिग्रहः प्रदर्शितः'

अविद अविद भोः इतिनिर्वेदे–कष्टं कष्टम्–Woe, Woe O pity! संविधानकं–समुद्योगः arrangement. संगीतकं music, including singing, dancing and playing on instruments. अन्यदिव–'अनुभूयमानदारिद्र्यमहिम्ना वांछितार्थसम्पत्तिरितः पूर्वमाढयतायामपि अननुभूतेवभाति' इतिद्योतितामिवशब्देन. आयामि long stretching. लेाह &c black and grey on account of the frying pans (लोहकटाह) being dragged across it. विशेषकं Drawing lines of painting on the face and person with coloured unguents and cosmetics. cf स्वेदोद्गमः किंपुरुषाङ्गनानां चक्रे पदं पत्रविशेषकेषु' K. S. III. 33; also प्रत्याख्यातविशेषकं &c Malvika III. 5. निधानं treasure. जविलोकः the worldly phenomena, every thing.

इहसर्वं नवं संविधानकं वर्तते &c thus by repeating the word संविधानकं the poet seems to hint at the clever arrangement of his plot. वर्णक–any coloured substance for painting such as saffron, tumeric &c. cf वहति जलमियं पिनष्टि गन्धान् &c Mudra I.

रसायनं-रसानामयनं स्थानं यथार्हरसयोजनासंस्कृतं—delicious आपणः a market, shop. [ एवंदेवा स्त्वामाश्वासयन्तु is said and preferably so by सूत्रधार in Bhasa's चारुदत्तम्. ] अभावं &c. स्वरूपनाशं प्राप्स्यसि.

वरडण्लम्बुक —Apte writes ' it is a word of doubtful meaning; it seems to mean (1) an overhanging or projecting wall which if raised high is sure to topple down, so in the case of Sutradhara whose expectations were raised very high only to be cruelly disappointed. ', it may also mean (2) a heavy stone ( लम्बुक ) attached to a long beam ( वरण्ड ) at the other end of which is hung s bucket which when dipped into water is raised up by the weight of the stone. In Bhasa's *Charudatta* we read 'अहं चण्डप्रवातलण्डित इव वरण्डः ( a mound of earth ) पर्वताद्दूरमारोप्य पातितोऽस्मि ' 1. This quotation has helped us to fix the meaning of this word viz " a bundle of grass which may be blown by a strong wind & then cast down ! तत्किं पुनरिदं नवमिव संविधानकं &c. The poet evidently refers to the novel plot of his own play. The explanatory sentence covertly refers to the main incidents of the denouement eg. वर्णकं पिनष्टि may refer to Sakara's attempt to crush चारुदत्त, सुमनसो गुम्फति to the victim's garland thrown round चारुदत्त's neck & the word पञ्च may hint at the five happy events achieved viz. (1) the reestablishment of the pure conduct of चारुदत्त (2) the free pardon granted to शकार-an example of the supreme generosity of चा. (3) Aryaka's elevation to the throne (4) the happy union of चा. & वसन्तसेना & (5) the acquisition of Sarvilaka's friendship.

उपवासः व्रतं an observance of which a fast forms a part Construe इहलौकिकः with पतिः in अभिरूपपतिः ( अभिरूपः सुन्दरः पतिर्येन स इति तत्संज्ञः ). भक्त Rice ( अन्नपरिक्षयेण ). केशहस्तमिवकेशकलापामिव. कल्प्यमानं–(1) केशकलापपक्षे सज्जीक्रियमाणं ( वेणीरचनया ) (2) त्वां कल्प्यमानं छिद्यमानं ( वध्यस्रगनुलेपनसुरभिस्त्वं हनिष्यसे इत्यर्थः )'. He is angry with चूर्णवृद्ध for having proposed to his wife such an expensive observance in their

poverty-stricken state, अस्मादृश...उपनिमान्त्रितेन कार्यं—A Brahman, is required to be invited; we must invite a Brahman, such as would suit poor people like us.

अशितुं &c, it is a polite way of inviting to dinner. Will you kindly lead the dinner at our house? ' व्यापृत: Engaged संपन्न ready.

नि:सपत्नं—विपक्षविरहादेकभोज्यं ( भोजनं )—Without a rival. Some would take णीसवत्तं as नीसपात्रं meaning 'पितृनुद्दिश्यदत्तं घृतादिसहिततण्डुलपूर्णपात्रम्' दक्षिणापि—सम्भाविता दाक्षिणा.

आमुख or प्रस्तावना Prologue—is defined as नटी विदूषको वापि पारिपार्श्वक एव वा । सूत्रधारेण सहिताः संलापं यत्र कुर्वते चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः । आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा.' The function of a Prologue is to introduce to the audience the play proper and especially a chief character in the play. This is done by the सूत्रधार by naming the character to be introduced as in the शाकुन्तल when the सूत्रधार says 'तवास्मि गीतरागेण &c. and thus introduces दुष्यन्त or by uttering something which is supposed to be overheard by the character to be introduced as in मुद्राराक्षस or by transforming himself into a contemporary of the dramtis personal as in the उत्तररामचरित or in our present play.

प्रावारहस्त:—प्रावार: a mantle, an upper garment 'द्वौ प्रावारोत्तरासंगौ समौ बृहतिका तथा, संव्यानमुत्तरीयं च.' Wilson observes " The scene is supposed to represent a street on one side, and on the other the first Court of Charudatta's house; the outside of the house is also seen in the part next the street."

परस्य चारुदत्तादन्यस्य. हा अवस्थे तूलयसि—O fortune, thou dost reduce a man to a wretched state ( तुल् to put to test; तुल् to ascertain the weight of ) उद्गार-ढेंकर in Marathi v. l. उद्धार-उद्धारेण= घृतसेकेन. आशित: stuffed चतुःशालकं a quadrangle enclosed by four buildings. मल्लक: cup. v. l. गल्लर्क means the same. चित्रकार a painter अपनयामि—परित्यजामि has for its object मल्लकान्. नगर...वृषभ इव— Wilson remarks. 'The Hindus are accustomed at marriages and other ceremonials to let loose a bull, who thenceforward rambles about at will without an owner. No person would presume to

appropriate a stray animal of this kind, and many think a merit to feed him.'

रोमन्थायमानः Ruminating or chewing the cud. जीर्णवृद्ध is the friend of the Sutradhara too. गृहदेवता a tutelary deity. Wilson remarks, "In former times the household deities were regarded as the unseen spirits of ill, the ghosts and goblins who hovered about every spot, and claimed some particular sites as their own. Offerings were made to them in the open air, by scattering a little rice with a short formula at the close of all ceremonies to keep them in good humour". सिद्धिकृत &c. These are the evening prayers and oblations.

सर्वकालमित्रं a friend in all seasons, a true friend equally in prosperity or adversity.

देहली—The threshold of a door 'गृहावग्रणीदेहल्यंगलम्' सारसः the Indian crane. विलुप्तपूर्वः was carried off before विरूढतृणाङ्कुरासु—परिजनपदन्यासामर्दितत्वात् यथाकालमसंस्काराञ्च. cf. हर्म्याग्रसंरूढतृणांकुरेषु Ragh. VI. 47. Metre—वसन्ततिलका 'उक्ता वसन्ततिलका तभजा जगौगः'.

सुखं हि दुःखात् &c. cf. 'यदेवोपनतं दुःखात्सुखं तद्रसवत्तरम्' Vic. III. Metre वंशस्थविलम्.

दारिद्र्यात् &c. cf. दारिद्र्यान्मरणाद्वापि दारिद्र्यमवरं स्मृतम् । अल्पक्लेशेन मरणं दारिद्र्यमातिदुःसहम्' Hitop. अल्पक्लेशं qualifies दुःखम् ( अल्पःक्लेशः यस्मिन् ) 'स्वल्पकालिकबन्धुवियोगादिदुःखमात्रोपसृष्टम्. Metre आर्या.

प्रणयिजन...परिक्षयः &c. cf. पर्यायपीतस्य सुरैर्हिमांशोः कलाक्षयः श्लाघ्यतरो हि वृद्धेः Rag. V. 16. "प्रथमां ( कलां ) पियते वह्निर्द्वितीयां पियते रविः" &c. also मणिः शाणोलीढः समरविजयी हेतिदलितो मदक्षीणो नागः शरदिसरिदाश्यानपुलिना । कलाशेषश्चन्द्रः सुरतमृदिता बालवनिता तनिम्ना शोभन्ते गलितविभवाश्चार्थिषु जनाः" The moon is supposed to be reservoir of अमृत and to furnish the gods and *manes* with supply. "It is replenished from the sun during the fortnight of the increase. On the full moon day the gods adore that planet for one night, and from the first day all of them, together with the *Pitris* and *Rishis* drink one *Kala* daily until the ambrosia is exhausted". Vayu Purana.

दैन्यं=दुःखम्. पश्य—दैन्यहेतुं विमृश, 'सत्कार्यसत्कारलाभाश्रयमिदं दैन्यं नत्वर्थविषयकमितिभावः'. संशुष्क 'मदलेखायाःसान्द्रत्वविशेषणेन मदस्यानिःशेषितत्वं

व्यज्यते सदपिस्तोकावशेषं वस्तु भूरिगृध्नवो नाद्रियन्त इतिभावः ' cf. Ragh. V. 21, 24.

एतेदास्याःपुत्राः &c. this 'vile trash' of money; 'rascal (or baseborn) counters' Julius Caesar IV. 3.) कल्यवर्ताः—प्रातराशाः—कल्यं early morning वर्तः–वृत्ति–living, that by which one subsists, morning meal, breakfast, hence, a trifle. अर्थाश्च कल्यवर्ताश्च. वरटा a wasp खाद्यन्ते—are bitten or stung, also enjoyed (in the case of अर्थकल्यवर्ताः) 'यत्र यत्र &c. these riches resort to a miser where these are not in dread of being consumed.

नष्टधनाश्रयस्य–नष्टं धनमेव आश्रयःयस्य. जनाः–जनशब्देन प्राकृतत्वं गम्यते.

सत्वात्परिभ्रश्यते—comes to lose his spirit. परिभवः insult निर्वेदः—अनुत्साहरूपं चित्तावसादं—depression of spirits, despondency. शुच्–दुखं मनोमालिन्यं–Settled melancholy. निर्बुद्धिः क्षयमेति. cf. बुद्धिनाशात्प्रणश्यति' Gita II. 63. Figure is कारणमाला Metre शार्दूलविक्रीडितम्.

परपरिभवः—परः परिभवः a great humiliation or परकर्तृकः परिभवः. जुगुप्सा censure. Metre is शिखरिणी. Figure is मालारूपक.

चतुष्पथः—The place where four roads meet. मातृभ्यः to the divine mothers; मातृ is an epithet of the divine mothers, said to attend on Shiva, but usually on Skanda. They are usally said to be 8. ब्राह्मी माहेश्वरी चण्डी वाराही वैष्णवी तथा । कौमारी चैव चामुण्डा चर्चिकेत्यष्ट मातरः ॥ or according to some only seven ब्राह्मी माहेश्वरी चैव कौमारी वैष्णवी तथा । माहेन्द्री चैव वाराही चामुण्डा सप्त मातरः; some increase the number to sixteen.

तत्कोगुणः &c. 'प्रयोजनमनुद्दिश्य न मन्दोऽपिप्रवर्तते' इति न्यायान्न देवतार्चने मे विश्वासः इतिभावः. अयं विधिः (i. e. बलिहरणकर्म नित्यः) regularly prescribed as opposed to काम्य 'काम्यं हि यथा फलदर्शनं ग्राह्यं त्याजं वा । नित्ये तु पुरुषस्वैरमतन्त्रमिति भावः'.

तुष्यन्ति &c. 'विहितानुष्ठानभवः देवतासंतोषः पारलौकिकानां श्रेयसां साधनं येन मुनयोऽपि अनुतिष्ठन्ति'. किं विचारितै : it is not for us to question why; we have to do it implicitly 'विहितमवर्जनीयमित्येतावानस्माकं अधिकारः' Metre अनुष्टुप्.

प्रदोषः the dusk of night; but here used in the sense of the first part of the night. cf. V. 37 विटाश्चेटाः &c. 'श्रृंगारस्य सहाया विटचेटा विदूषकाद्याः स्युः । भक्ता नर्मसु निपुणाः कुपितवधूमानभञ्जनाः शुद्धाः' S. D.

संभोगहीनसंपद् विटस्तुधूर्तः कलैकदेशज्ञः । वेशोपचारकुशलो वाग्मी मधुरोऽथ बहुमतो गोष्ठ्याम्'. He is companion of a prince or dissolute young man or of a courtezan. He is said to be skilled in the arts of singing, music and poetry and as a parasite on familiar terms with his associate to whom he nearly serves the purpose of the Vidushaka. चेटः a slave. 'नासूचितस्य प्रवेशः' As no character is to enter without previous intimation, the entrance of Vasantasena and her pursuers is skilfully announced through Maitreya's speech.

नेपथ्ये Behind the scenes. The scene that now opens with its delightful variety of characters and its brutal sensualism presents a striking contrast to the 'philosophic melancholy' of the last scene. The name of Shakara's चेट is स्थावरक and that of शकार is संस्थानक. शकार is defined as मदमूर्खताभिमानी दुष्कुलतैश्वर्यसंयुक्तः । सोयमनूढाभ्राता राज्ञः श्यालः शकार इत्युक्तः' S. D. III. 80. He is called S'akara because he uses S'akari dialect. 'शकारभाषाप्रायत्वात् शकारो राष्ट्रियः स्मृतः'. The mannerisms of his speech are mentioned as follows :—"अयथार्थमक्रमं व्यर्थपुनरुक्तं हतोपमम् ( full of absurd similes ), लोकन्यायविरुद्धं च शकारवचनं विदुः । आगमलिङ्गविहीनं देशकलान्यायसमयविपरीतम् । व्यर्थैकार्थमपार्थं भवति हि वचनं शकारस्य." He is the brother of the king's concubine (अनूढा). Born very low, he is raised to power by reason of his connection with the king. He is proud, foolish, and vain. He plays an important part in the present play. He is frivolous, extremely cruel and destitute of virtue. परिवर्तितं 'पर्यासितं, त्याजितमिति.' ०विशदौ—'लाघवात् उपजातपाटवौ वेगगमनक्षमौ.'

वासु–बाले 'बालास्याद्वासू' रित्यमरः. तिष्ठ तावत् stop without any fear. तपस्वि qualifies हृदयं 'poor'. In *Charudattam* we read 'कामेन सम्प्रति ही दह्यते मे शरीरम्.' Metre—वसन्ततिलक. In 'यासि धावसि &c.' we find tautology 'न मरिष्यसि' is लोकविरुद्ध and so on.

० पक्षेव–समृद्धबर्हा. 'यथा बार्हिणी ग्रीष्मदिनेषु दावानलभीता पुष्पपल्लवादिकमपि रक्तं दृष्ट्वा धावति, तथा त्वमपि संभृतप्रसाधना चोरशङ्कया रक्तमपि जनं दृष्ट्वा धावसीत्यर्थः' v. l. अत्तिका भगिनी ज्येष्ठा an elder sister मम अन्तिकात् from me. स्वामिभट्टारकः—स्वामिन् and भट्टारक both mean the same, 'master'. अववल्गति - प्लुतेन आगच्छति is 'coming leaping. ०शावकः स्वकुटीं प्राप्तुं वेगेन वल्गति शावकस्य गतिपाटवाभावाद्वल्गितम् v. l. अपवल्गति means 'threatens.' Metre उपजाति.

बालकदलीव The simile is appropriate for Vasantsena is clad in red. दशा the fringes of a garment ०प्रकरः a braid, a bunch ( of red lotuses ). टङ्कः a chisel ( stone cutter's ) 'पाषाणदारणः'. मनःशिलः Red arsenic. The word is generally feminine मनःशिला. Construe विदार्यमाणा with गुहा. Metre—वसन्ततिलक.

मदनमनङ्गं मन्मथं—an instance of पुनरुक्तम्; in भयभीता भय is a निरर्थकः शब्दः. वशमनुयाता fallen into the hands of रावणस्येव कुन्ती ( वशमनुयाता ); it ought to have been रावणस्येव सीता. Such confusion of persons and events, is invariably repeated by Samsthanaka, who thus evinces both his ignorance and pretension. Metre मालिनी.

पदैः मम पदानि विशेषयन्ती surpassing me in pace ( lit. causing your paces to exceed mine ) व्याली female serpent पतगेन्द्र–Garuda; वेगात् प्रविसृतः सन् वायुमपि रुन्ध्यामेव ( न रुन्ध्याम् 'shall I not &c.' i. e. surely I shall ). v. l. निरुन्ध्यां=आवृणुयाम्. न मे प्रयत्नः=अयत्ननिग्राह्या त्वमिति भावः I can very easily or without any effort overtake you. [ May it mean 'I would not try &c.' thereby suggesting his wish to convive at her escape ? ] Metre वसन्ततिलकम्.

भावे भावे—भाव, भाव Sakara so addresses his Vita. 'सेनापतिरमात्यश्च स्यालो भावेति भाष्यते.'

नाणकस्य ( coins ) मोषिणी मोषणशीला सा च कामस्य काशिका ( whip ) कशा प्रतोदः 'कशयेवाश्वं यूनः प्रचोद्य द्रविणमनया हारयतीत्यर्थः or नाणकमोषी कामः तस्य कशिका चर्मकाष्ठिका or नाणकमोषी तस्करः तस्य कामकाशिका कामनाशिनी who fulfills the thieves' desire for enjoyment. cf- S. D. तस्कराः पण्डका मूर्खाः सुखप्राप्तधनास्तथलिङ्गिनश्छन्नकामाद्या आसां प्रायेण वल्लभाः' मत्स्याशिका —for this note 'शकारवाक्यं दोषभूषणम्.' लासिका—नर्तकी. निर्नासा is a qualifying epithet in the eyes of Sakara although a straight nose is a mark of beauty 'यद्यपि उन्नतत्वमेव नासिकायाः सौन्दर्यम्.' v. l. निम्ननासा–निम्न ( low or depressed ) नासिका. v. l. निम्नाशा–निम्ना नीचा आशा यस्याः सा 'केवलार्थपरत्वाद्ग्रह्याभिलाषा' or निम्नेषु नीचेषु आशा कामो धनार्थं यस्याः सा. v. l. णीशाशा–निःस्वानामाशा a mere hope of the penniless—'अलभ्यत्वादाशामात्रम्'. कुलनाशिका—पातित्यहेतुत्वात् कुलस्यैव दूषिका' or 'वेश्यासक्तपुरुषाणां पत्नीषु प्रेमराहित्यात् अजातपुत्रत्वात्कुलध्वंसः' अवासिका—कस्यापि अवशा—स्वतन्त्रा. मञ्जूषिका–पेटिका, सर्वस्वनिक्षेपः—a box, a casket °निलया—abode or receptacle of fine dress; one always excellently

dressed. नामानि...अद्यापि &c., the names are eleven while Sakara numbers them ten. He addressed her by so many appellations, of course, in order to secure her good graces as does a person who tries to win the favour of a deity. 'यदि देवताया अष्टौ दश द्वादशनामानि पठ्यन्ते तदा सा प्रसन्ना भवति, नेयं तथा' cf the repetition of 12 names of Ganesha at the commencement of any undertaking. 'बहुभिर्नामाभिरुपहूता देवतापि हि प्रसीदति, इयं तु एवमपि न प्रसन्नेति भावः' वेशवधूः—वेशाङ्गना —वेशिका—a courtezan, one who takes वेश "hire money', or, one who belongs to the वेश which stands for courtezans collectively and everything pertaining to them. Sakara's language is full of diminutives formed by adding क and this stanza is a fair instance of this peculiarity. Metre शार्दूलविक्रीडितम्.

प्रचलिताभ्यां कुण्डलाभ्यां (ear-ornaments) घृष्टे rubbed गण्डयोः (cheeks) पार्श्वे प्रान्तभागौ यस्याः. विटजन &c., विटजनस्य (संगीतरूपैकविग्रस्य) नखैः घट्टिता ताडिता वीणेव—a वेश्या is here compared to a lute मनोहरत्वाच्छन्दवत्त्वाद्वा वीणातुल्यत्वं' the explanation 'विटसदृशौ कुण्डलौ' does not seem to be appropriate ; or she is compared to a lute because, like a lute, she produces a sweet jingling sound by her ear-ornaments. Metre—पुष्पिताग्रा.

झणज्झणायमान &c., तथाविधशब्दवतां भूषणानां शब्देन मिश्रं यथा भवति तथा adv. modifying पलायसे. Sakara's knowledge of mythology is wonderful; the funny reference might be an outcome of total ignorance real or feigned: for he is surely not a blockhead: there is much of shrewdness in him as will be seen further on. द्रौपदी was दुश्शासनभीता and not रामभीता; अर्जुनः सुभद्रां (कृष्णस्य भगिनीं न विश्वावसोः गन्धर्वस्य भगिनीं) अहरत् and not हनूमान्. Metre—वसन्ततिलक.

रमय-प्रीणय Sport with him who is a favourite (वल्लभ) of the king. एताभ्यां &c., the idea is that he has in his house plenty of fish and flesh so much that even the dogs are fed on it ' meaning thereby he is quite rich and is in affluent circumstances.' 'दुर्लभद्रव्यदं एनं त्वं रमय'. Metre मात्रासमकं.

भवति-इदं पूजावचनं अनुरञ्जनार्थम् a coaxing epithet ०निवेशितं (placed) qualifies रशनाकलापं. तारा &c.,—looking charming on account of its being inlaid with various sorts of gems like stars. वक्त्रेण (उपलक्षिता)—उपलक्षणी तृतीया.

Page 13. मनः शिलेन—(वक्त्रेण)—means either (1) which is red arsenic powdered and crushed ( निर्मथीत ); when so explained the compound is कर्मधारय or (2) far surpassing ( निर्मथित ) powdered red arsenic ( बहुव्रीहिः ) the idea is it is red like मनःशिला. नगरदैवतं—नगराधिदेवता the presiding deity of the town. Metre—वसन्ततिलक.

चण्डं adv. fiercely, hotly अभिसार्यमाणा pursued. कुक्कुरः a dog सवृन्त &c., बन्धनसहितं i. e., समूलं v. l., सवेष्टनं with all its covers; although it is wrapped in clothes. Constr. सवेगं हृदयहरन्ती त्वरितं पलायसे. शीघ्रं is habitually superfluous in the case of Sakara. Metre उपजाति.

भाव—Worthy man ( a term of address ), विलप परभृतिकां &c. Vasantasena calls out for her servants by name पल्लवक, परभृतिका, माधविका; Sakara mistakes these for a shoot, a cuckoo, and the Madhavi creeper which are all harbingers of the वसन्तसमय.

Page 14 केशहस्त–केशपाश-hair ( हस्त or पाश in compounds means 'mass of—' पाशः पक्षश्च हस्तश्च कलापार्थाः कचात्परे' ). जमदग्नि was the father of परशुराम and not of भीमसेन who and not रावण ( दशकन्धर ten necked demon ) was the son of Kunti. Sakara says 'will any of these save you from me ?' Metre—इन्द्रवज्रा.

वलितं—अस्मदभिमुखं विवर्तितं and hence easy to snap off at one stroke of my sharp sword ( असि :). कल्पये—छिनद्मि—cut. मुमूर्षुः—*desiderative* adj. from मृ to perish—'who is about to die.' He means 'do not run; we are not going to kill you, although we can do so at any moment; if we meant it i. e. to kill you, you would not have lived. Metre—mixture of वंशस्थ, इन्द्रवज्रा, and उपेन्द्रवज्रा i. e. विजात्युपजातिच्छन्दः.

अस्मत्—' from this person ' meaning herself. तर्कयति—have in view, wish for cf ' त्वं चेदच्छस्फटिकविषदं तर्कयेस्तिर्यगम्भः. ( पातुं ) Megh I. 51. पुष्पमोष–stealing of flowers. ' दृष्टिमोषे प्रदोषे ' Git II, like a creeper clothed with flowers, you are decorated with your ornaments and ill deserve to be robbed of these. तत्कृतं &c. we would rather give you more ornaments than rob you of what you have. वरपुरुष–मनुष्यः—an excellent personage वासुदेवः-वासुदेवसदृशः.

Page 15 शान्तं Interjection of repugnance or disgust. Sakara mistakes शान्तं for श्रान्तम् which also becomes *santa* in Prakrit.

सुस्निग्धा quite affectionate. अज्जुके ( भट्टारिके )—worthy lady 'भर्तृमात्र-इच्छाभिर्वा चेटिभिर्गणिकाऽथवा । वार्तासु सर्वासु काममज्जुकेत्यभिधीयते' इत्युक्त्या परिजनवदनुरंजनार्थं संबोधनम्. With this epithet, he tries like a servant to flatter and coax her. According to 'आगमालिंगाविहीनं &c.' Sakara uses शीर्षे instead of शीर्षेण also भावस्यशीर्षे &c,. instead of what he should have said भावस्य पादाभ्यां आत्मीयेन शीर्षेण ; this is 'अक्रमम्'; or भावस्य शीर्षं पादाभ्यां स्पृष्ट्वा शपे.' पृष्ठानुपृष्ठिका–'अविच्छिन्नानुगमनं—close pursuit. वेशवासः the residence of courtezans. तरुणजनाः एव सहायाः यस्य यस्मिन् 'न तु कुलांगनानिवास इव गुरुजनादिसहायः' and therefore you must be seeking after youths. मार्गजाता growing by the road side so that every passerby can have a look at it as well as enjoy the sweets of it. 'न हि उद्यानलताया इव मार्गजातलतायाः कोऽपि स्वामी नियतः.' पण्यभूतं which has become ( like ) a marketable commodity 'विक्रेयवस्तुवदवस्थितं' and hence धनहार्य–धनेन हार्यं or अर्थविनिमयेन क्रय्यं—which can be taken away by ( paying ) money for it. उपचर—सेवस्व serve अप्रिय not dear to you 'परिहार्य or उदासीनम्.' Metre मालिनी.

विचक्षणः Learned द्विजवरः–द्विजश्रेष्ठः i. e. ब्राह्मणः see note on द्विजमुख्यतमः. वर्णाधमः a Sudra. फुल्ल p. p. of फल् blossomed नाम्यति ( for नमयति ) an irregular formation of the causal of नम् Bends down' बर्हीन् the peacock 'पक्षिश्रेष्ठेन as opposed to the crow. ब्रह्म the Brahmins क्षत्र the Kshatriyas 'क्षतात्किल त्रायत इत्युदग्रः क्षत्रस्य शब्दो भुवनेषु रूढः Rag 2·53; 'असंशयं क्षत्रपरिग्रहक्षमा' Sak I, 22. विश् a man of the third caste, a Vaishya सर्वे all without distinction as in the case of the tank, the creeper and the boat 'सर्वसाधारण्यात् त्वया क्वचिदादरः क्वचिदनादरः न कर्तव्यः' 'सर्वे धनदातारं अखिलं जनं भज शा० वि० metre.

गुणः खलुः cf. 'गुणशुल्काहं न धनशुल्का' Dashakumara; compare the love of रागमंजरी in Dashakumara. This shows the high ideal of Vasantasena's character, although she is born a courtezan बलात्कारः Brutal violence. She thus refuses the observation of Vita. She says that unlike a कुलवधू 'कुलवधूनां हि स्वधर्मनियतानां नास्ति गुणग्राहणावसरः'—she can choose for herself a man of virtue and in the case of the tank &c., which have no life, this remark does not hold good, for these being अचेतन there is no scope for desire or choice &c., कामदेवायतनोद्यानात्प्रभृति गर्भदासी—जन्मनः प्रभृति चेटी slave by birth, a term of abuse and reproach. It is rather curious to read this infor-

mation from Sakara, when even her own maid Madanika did not know the secret ( her love for Charudatta ) of Vasantasena ( see page 33 ). This shows that he was not a blockhead: he had some touches of shrewdness in him as will be seen hereafter; he might have observed it, that being the subject ever present in his mind.

न परिभ्रश्यति does not slip from my hand. यदेव परिहर्तव्यं &c, the very thing that ought not to have been said; for by his remark 'वामतस्तस्य गृहं' Sakara unknowingly helped her escape परिहर्तव्यं-अवक्तव्यम्. रत्नं-'जातौ जातौ यदुत्कृष्टं तद्रत्नं.' 'रत्नं समागच्छतु काञ्चनेन.' Rag. VI. 79.

काणेली ( कन्या unmarried woman 'काणेली कन्यका मता'-अविवाहिता स्त्री, व्यभिचारिणी वा ) माता यस्य V. L. काणेलीभ्रातः would have been more appropriate for 'अनूढायाः ( unmarried woman ) भ्राता राज्ञः स्यालः शकारः Sahitya Darpana.—It is a term of reproach, usually in the Vocative. However as Sakara does not seem to resent at the term, it seems convension had taken off the bitterness of it.' 'अपराध्यता' even by him who was thus offending or teasing her as he was trying to prevent her from returning home.

माषराशि Heap of black beans मसीगुटिका a grain of soot. आलोके दर्शने विशाला महती तीक्ष्णदर्शनशक्तिसंपन्ना eye possessing keenness of sight which is wide in ( its range ) or, 'आलोके प्रभायां अनन्धकारे सति यावद् विशाला विस्तीर्णा' broad and wide as in light. विच्छिन्ना प्रतिहता obstructed, or दर्शनशक्तिरहिता deprived of its power of sight. करतलादिना चक्षुरावरण इव सहसान्धकारप्रदेशे दृष्टिरसत्कल्पा संवृत्ता' Metre आर्या. नभः-नभः कर्तृकं अञ्जनं collyrium वर्षति or नभः अञ्जनं वर्षति. दृष्टिः &c, the eye has become useless ( unprofitable ) like असत्पुरुषसेवा Metre अनुष्टुप्.

अस्ति किंचित् &n., Vita now tries to aid the escape of Vasantasena, as he did in questioning 'वामतस्तस्य सार्थवाहस्य गृहम् ?' so that she might take hint from these several particulars and effect her escape. सौरभ्यानुविद्धं—Blended with or mixed with सौरभ्यं sweet scent, perfumes 'सौरभ्यं भुवनत्रयेऽपि विदितं' Bv. I 38 श्रुणोमि and पश्यामि ought to be interchanged in their places, Sakara stupidly says, he hears the fragrance and sees the tinkling of ornaments, cf., 'A Midsummer Night's Dream:—

'I see a voice ; now will I to the chink,
To spy an' I can hear my Thisby's face': also,
'Eye of man hath not heard, nor ear seen.'

जनान्तिकम् is a direction meaning whispering or speaking aside to another'. It is defined in साहित्यदर्पण as:—त्रिपताककरेणान्यानपवार्यांतरा कथां अन्योन्यामंत्रणं यत्स्याज्जनान्ते तज्जनान्तिकम्' 425. प्रदोषतिमिर darkness of the night-fall ( प्रदोषः निशामुखम् ). कामं *ind.* 'Admitting, supposing for a moment, ( though ) being usually followed by तु or तथापि. 'कामं न तिष्ठति मदाननसंमुखी सा भूयिष्ठमन्यविषया न तु दृष्टिरस्याः' Sak. I 'काममिति अर्धांगीकारे 'अकामानुमतौ कामम्.' जलदानां of clouds उदरसन्धौ अभ्यन्तरसन्धाने 'i. e. hidden where two clouds meet and dash against each other— मेघसन्धिस्थाने घर्षणेन विद्युदुत्पद्यते' सौदामिनी–lightning ( सुदाम्नः of cloud अपत्यं स्त्री ). त्वां सूचयिष्यति–thus Vita gives her a hint that she should take off her anklets and throw away her garlands. Metre वसन्ततिलक.

गृहीतं च–अभिप्रायश्च विदितः comprehended (I know what you mean). अहो Interjection expressive of wonder just like अम्महे ! भित्तिपरामर्शसूचितं पक्षद्वारं a sidedoor indicated by the wall being touched (परामर्श touch ). संयोगेन–परस्परमिलनेन as the leaves or panels of the door meet together i. e. are closed or करस्पर्शेन–स्पर्शनेन्द्रियसंयोगजनितानुभवेन by tactual preception or 'प्रसारितस्य हस्तस्य प्रतिघातेन' as it knocks against my hand for if the door be open this would not be 'विवृत्ते हि प्रतिघाताभावात् कपाटस्पर्शो नोपलभ्यते' वयस्य &c., समाप्तः— I have finished my japa-meditation. सुस्निग्धा–being affectionate. स्फारीभवन्ति multiply, grow in number बहुलीभवन्ति. शीलशशिनः &c., सद्वृत्तचन्द्रस्य कान्तिः परितो म्लाना भवति–i. e., nobody takes into account his character, even if it be very pure. सत्वं stuff, vitality वीर्यातिशयरूपव्यवसायः or बलं ह्रासं उपैति comes to decay ( Fr. ह्रस् ). पाप adj. sinful–कर्म such as स्तेयादि ( theft, murder &c., thus by dramatic irony he gives utterance to a fact that forms the subject of the last acts of this drama ). तत्तस्य दरिद्रस्य–सम्भाव्यते is ascribed to him, is deemed possible in him. दरिद्रतया इदमनेनैव कृतमिति निश्चीयते' cf., अर्थेन तु विहीनस्य पुरुषस्याल्पमेधसः। क्रियाः सर्वा विनश्यन्ति ग्रीष्मे कुसरितो यथा ॥' Hitopadesha. Metre शा० वि०

आदरात्–स्नेहात् or with due respect. सावज्ञं–सावहेलम् with contempt and negligence. अल्पच्छदः meagrely clothed or clad. 'जीर्णमली-

नतया निकृष्टाच्छादनः ' महाजनस्य—महार्हवसनवतां or उत्तमपरिच्छदवतां धनिन मग्रतःस्वात्मदर्शनेन मनः संकोचेन धनाढयजनस्य दूरादेव विहरति—सञ्चरति (1) walks, moves about (2) diverts himself. अपरं another or superior to the पंचमहापातकाs; नास्ति परं यस्मात् तदपरं matchless, without a rival. ' स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे ' Sak II 9., ' ब्रह्महत्या सुरापानं स्तेयं गुर्वङ्गनागमः ( Incest with one's preceptors' wife ) महान्ति पातकान्याहुः संसर्ग ( abetment, association ) श्चापि तैः सह ' Manu. These are five. Charudatta adds ' poverty ' as the sixth and the top-most of all. Metre शा० वि०

विपन्नदेहे मयि—मृते मयि ( p. p. of विपद् to die, perish ), ' त्वं क्व गमिष्यसि ' ' where would thou go ' इति मम चिन्ता, दारिद्र्य is neuter and भवन्तं is masculine. It is better to leave the solicism as it is, rather than construing it as तं भवं शोचामि—' तादृशीं उत्पत्तिं दरिद्रजन्म इति यावत् उषित्वा—चिरं स्थित्वा living with me so long, and like a friend who would not like to part with his friend on any account. ' नास्ति मत्सदृशो मन्दभाग्यः अतस्ते सर्वस्वभूते मच्छरीरे नष्टे सति एवंविधस्थानान्तरलाभदुर्गतं त्वां प्रति मे शोकः ' Metre उपजाति ( इन्द्रोपेन्द्रवज्रा ).

Pages 18—19 सवैलक्ष्यं adj. ' वयस्यनिर्वेदहेतुत्वात् सलज्जम् ' with a feeling of shame. अपावृतं unfastened; opened मम अभ्युपपत्तिनिमित्त मिव—' अनुग्रहार्थमिव—मदागमनसमकालं द्वारापावरणं मदर्थमेवकृतमिति भाति'— as if out of compassion for me ' अभ्युपपत्त्या अस्या जीवितमवलम्बस्व ' Sak. 3. पिण्डीभूतेन collected, come or rushed in a lump. चतुःशाल ( तस् from ) a quadrangle enclosed by four buildings. भावे भावे &c. It is possible to act this scene on the stage as if playing at the blind-man's buff, but how is it that Radanika does not hear the voices of Sakara and his companions? It seems quite improbable that she should not hear them and be caught hold of. परामृष्टा touched, seized. चाणाक्येनेव द्रौपदी—another instance of हतोपमा—Chanakya was a celebrated statesman and writer on politics; it was he who overthrew the Nandas and installed Chandragupta whose minister he then became. Chandragupta ruled in the 4th century B C.; it is needless to add, he could not possibly be connected with द्रौपदी who was dragged by her hair and brought in the presence of दुर्योधन by Dushyasana, when the Pandavas lost everything in the द्यूत and Draupadi became the slave of Duryodhana. Metre अनुष्टुप्.

वयसो दर्पात्—यौवनस्य मदात्–अहंकारात् ( construe with अनुसारिणी or with शकारेण कर्षिता.) Vasantasena should thus be seized by her hair by that insolent fool of Sakara. सेवितव्येषु ( केशेषु ) which deserved to be respected and not thus forcibly seized at. कुसुमाढ्येषु rich or decorated with flowers. कुलपुत्रानुसारिणी going after a nobly born youth such as चारुदत्त. वयसो दर्पात् &c., 'यौवनदर्पेण यदि त्वं अस्मान् उपेक्ष्य पुरुषविशेषं चारुदत्तं आश्रयितुं एवं नाकरिष्यः । तदा पथि शकारेण तवैवं दुर्दशा नाभविष्यदितिभावः ' Metre अनुष्टुप्.

केशेषु बालेषु शिरोरुहेषु—all these three words mean the same thing; these are 'पुनरुक्तानि'. लप=विलप cry. अधिचण्डं adj. loudly अत्युच्चैः. शंम्भुं &c., again 'पुनरुक्तानि'—superfluous words. Metre इन्द्रवज्रा. आर्यमिश्रैः—worthy sirs.—मान्यैः 'आर्याः इति सर्वविद्यास्थानवेदिनः मिश्रा इति पूज्यनिर्देशः. व्यवसितं—what are you about? What do you mean? दधिसर cream of curds. ( दध्नः सरः उपस्थितः सारांशः i. e. cream ),

Pages 20–21. रंगप्रवेशः—रंगः नाट्यशाला. 'रंगःस्यान्नृत्ययुद्भुवोः' a person who appears on the stage is clever in changing his voice so as to suit every part that he takes This shows that रङ्गप्रवेश also was a part of the accomplishments of a harlot. वञ्चना &c. being clever in deception of others, being a harlot. स्वरनैपुण्यं mastery over skill in controlling voice. Metre अनुष्टुप्.

पशुबन्धः—पशुवधस्थानं or काष्ठविशेषः the post at which the beast is slaughtered in sacrifice. 'यज्ञोपहृतस्य विशसनीयस्य' इतिभावः फुरफुरायते an onomotopoetic word—flutters.' छागलः a goat. युक्तं proper सदृशं becoming. परिभवः insult. चण्डः fierce. कुटिलेन—which is crooked like the fortunes of persons like us. शुष्कवेणुकस्य like the head of a dry bamboo दुष्टस्य शुष्क &c-, that is eaten up by worms inside and hence very easy to break or 'यथा विदलनार्थं शुष्कवेणोः शिरः शिल्पिभिः कुट्यते तथा'. महाब्राह्मण—usually this is a परिहासोक्ति a term of jest and contempt, but from the sincere tone of Vita, it is not here used so. The use of महत् gives a bad meaning to this word. 'शंखे तैले तथा मांसे वैद्ये ज्योतिषिके द्विजे यात्रायां पथि निद्रायां महच्छब्दो न दीयते.' परिजनस्य of his household attendants. उपमर्दः insult, outrage. नाम—granting that. मा दुर्गतः &c, the use of मा deserves notice here as in all other places in

this play ; it is not here accompanied by verb in the imperative mood : it singly gives an imperative sense मा दुर्गतः इति परिभवः—'Do not' insult a man because he is reduced to misery. चारित्र्येण—शीलेन विहीनः विवर्जितः—destitute of virtue or character आढ्योऽपि although he may be rich. कृतान्तस्य दुर्गतः नाम दरिद्र इति नास्ति. 'निर्धनः इति कृत्वा दण्डविशेष-सम्भावना नास्ति or यमसन्निधाने धननिर्धनयोः तुल्यत्वादित्यर्थः'—all are alike in the eye of Fate. or 'असौ दैवसमीपे न दुर्गतः' because he has accumulated a fund of merit. Metre गाथा.

न दर्पात् not through vain pride and out of contempt for the poverty of Charudatta. स्वाधीनयौवना who is master of her charms of youth i. e., who can dispose of her youthful charms in the way she likes 'न भर्त्राद्यधीना'. सकामा and स्वाधीन यौवना काचित् means a वेश्या. शीलवञ्चना ( सदाचारस्य लोपः ) प्राप्ता अस्माभिः—an action that robs our character i. e. an action which shows violation of the rules of morality and decorum on our part. 'न तु चारुदत्तावज्ञानादिदं प्रवृत्तमिति भावः'. Metre पथ्यावक्त्रम्.

अनुनयसर्वस्वं—अनुनयः propitiation एव सर्वस्वं all-in-all—इदं पादपतनं गृह्यताम्. उत्सृत्य throwing off दूरतः प्रक्षिप्य. समयतः—प्रतिज्ञातः or प्रतिज्ञापूर्वम् on condition 'समयाः शपथाचारकालसिद्धान्तसंविद' इत्यमरः.

Page 22—गुणाः एव शस्त्राणि तैः weapons of excellent virtues. प्रणयः favour viz., that you promise not to tell Charudatta all that has happened here. cf. 'अलंकृतोऽस्मि स्वयंग्राहप्रणयेन भवता' Act VII. Metre अनुष्टुप्.

सासूयम् adv. contemptuously, angrily. अशितव्यं some thing to eat ( that can be eaten. )

कृशीकृतः—रिक्तः कृतः impoverished. प्रणयैः—प्रार्थनाभिः supplications ; also 'favours,' 'kindness shown to others.' कश्चित्. 'अवरोपि' तृष्णा—( 1 ) thirst पिपासा ( 2 ) thirst for money धनाशा. शुष्कवान्—(1) is dried up (2) धनाभावरूपं शोषं प्राप्तवान् is now emptied of all his wealth. ह्रदः a large pool of water' चारुदत्त is here compared to a large pool of water that was all well filled but is dried up in the summer by quenching the thirst of all creatures : Charudatta helped by monetary gifts every suppliant and has consequently been reduced to penury. Metre वंशस्थविल. 'सर्वजनैरनिरोधनिपीततोयस्य निदाघकालह्रदयस्यैतो-

यागमाभावादिव सर्वजनोपभुक्तविभवस्य तस्य धनागमक्षयाद्देवक्तं दौर्गत्यं गुणः एव' cf पर्यायपीतस्य सुरैर्हीमांशोः कलाक्षयः श्लाघ्यतरो हि वृद्धेः, Rag V. 19.

विक्रान्तः—पराक्रमशाली—Valiant, श्वेतकेतुः a sage, the son of उद्दालक, and the uncle of दुर्वासस्. He put a stop to the practice of married women consorting with other men especially with Brahmans and introduced the rule by which a wife is forbidden to have intercourse with another men unless specially appointed by her husband to raise up seed to him. Thus पाण्डवः श्वेतकेतुः is a characteristic mistake of Sakara: or श्वेतकेतुः may mean अर्जुनः who waa शूर and विक्रान्त ( श्वेतः केतुः वाहनरूपं his horses यस्य ) and then Sakara is unconsciously right. We do not grudge him a single occasion like this. राधायाः पुत्रः not रावणः but कर्णः who when cast off in a river ( by Kunti, because he was born of her from the sun, whom she in her maiden innocence invoked by the *mantra* that was given her by Durvasas-out of fear of her elders because she was yet a virgin ), was picked up by Adhiratha, the charioteer of धृतराष्ट्र, who gave the child over to his wife राधा to bring him up. Hence he is calld राधेय, सूतपुत्र. इन्द्रदत्तः a character in बृहत्कथा. V.L. इन्द्रपुत्रः i.e. जयन्त born of Sachi and Indra; or वालि the brother of Sugriva कुंत्यां रामेन जातः अश्वत्थामा is the grandest stroke of stupid ignorance कुन्ति the mother of the Pandavas was not a contemporary of राम. अश्वत्थामा was the son of द्रोण ( अश्वस्येव स्थाम बलमस्य ) after the death of his father, he was for a time the general of the Kaurava army, At night he massacred the sons of the Pandavas, when they were asleep and when the Pandavas were absent. He is one of the seven *chirajivins* 'everliving persons', (For a full account see Apte's Dictionary). जटायुः the vulture friend of दशरथ and the younger brother of सम्पातिन्; he attempted to rescue Sita when carried off by Ravana and was slain by him. धर्मपुत्रः—Yudhisthera, Metre वैश्वदेवी.

कल्पवृक्षः the wish-granting tree, a man sitting under which is supposed to get all that he wishes for. There are five varieties of it 'पञ्चैते देवदारवो मन्दारः पारिजातकः। संतानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम्' these trees are in the *Nandana*, Indra's garden. दीनानां &c., who grants every wish of the needy poor. 'दुर्गतजनानां वाञ्छितफलप्रदः' Charudatta being compared to a tree, his virtues are the fruits under

which he is ever bent 'अतिविनयीजातः' or 'सुलभफलः'. आदर्शः—आदर्शभूतः—a miror, an excellent type or model. 'glass of fashion.' *Hamlet* 'आदर्शः सर्वशास्त्राणां' Kad. 'सकलशास्त्ररहस्ययथार्थवेत्ता' सज्जनानां &c., 'सज्जना एव अस्य कुटुम्बवत् कृच्छ्रेणापि पोष्याः' 'उदारचरितानां तु वसुधैव कुटुम्बकम्' Hitop. निकषः a touch stone 'परीक्षास्थानं' 'यदनेन आद्रियते तत्सुचरितं नान्यदिति निर्णायकं मानमित्यर्थः'. शील—शीलमेव सद्वृत्तमेव character वेला तस्याः समुद्रः he never, for a moment, transgresses the barrier of character, just as the sea never crosses the shore line 'यथा समुद्रो वेलां नातिक्रामति तथा समृद्धिविभवोऽपि न कदाचिच्छीलमतिवर्तते' नावमन्ता न कस्यापि अवमानकारी who never insults any body. उदारं noble सत्वं यस्य—liberal. पुरुषगुणाः such as 'mercy, courtesy &c, एकः सजीवति &c., 'स जीवति गुणा यस्य धर्मो यस्य स जीवति। गुणधर्मविहीनो यो निष्फलं तस्य जीवितम्'; also 'यस्मिञ्जीविति जीवन्ति बहवः स तु जीवति.' Metre स्रग्धरा.

Page 23—नष्टा disappeared 'अदर्शनं गता' आतुरः a sick person. पुष्टिः शरीरसामर्थ्यं bodily strength. सिद्धिः—कार्यसासाफल्यं success in an undertaking. व्यसनिन् a dissipated man 'व्यसनं विपदि भ्रंशे दोषे कामजकोपजे;'—one who is attached to the various forms of काम and क्रोध mentioned by Manu 'मृगयाऽक्षो दिवास्वप्नः परीवादः स्त्रियो मदः। तौर्यत्रिकं वृथाऽऽढ्या च कामजो दशको गणः॥ पैशुन्यं साहसं द्रोह ईर्ष्याऽसूयार्थदूषणम्, वागदण्डनञ्च पारुष्यं क्रोधजोऽपि गणोऽष्टकः' or विपन्नस्य i.e., a man in distress ( for he loses his memory and is forget-ful ). परमा—requiring great effort for understanding 'सूक्ष्ममतिवेद्यतया प्रकृष्टा' or 'परमार्थज्ञानं' रतिः love अरिजने because of the enmity 'अपकारात्' त्वां प्राप्य—त्वत्समीपे when you came near her. Metre वसन्ततिलक.

आलानं—गजबन्धनं the post to which it is tied or the chain by which an elephant is tied to a post. वल्गा rein गृह्यते—'वशं गच्छति or वश्यो भवति' हृदये &c. हृदयरंजनेनैव न बलात्कारेण if you succeed in winning her heart or have a heart that wins. इदं-'रमणीजनधारणोचितं' हृदय a winning heart. Metre अनुष्टुप.

भावः अभावं गतः a *pun* upon the word भावः which means (1) a respectable man,' and 'presence.'—The master (भावः) has gone to ( अभावः ) absence i. e., has disappeared. काकपदशीर्ष—मस्तक—शीर्ष, मस्तक is a repetition characteristic of Sakara. काकपदवत् शीर्षं यस्य crow-footpated one; or शीर्ष=शिखा the tuft of hair on whose head is like काकपद—which also mean the mark caret ( ‸ ), which indicates an

omission that is supplied afterwards, for भरत lays down that विदूषक, should dress hair so as to make them look like काकपद. ' पार्श्वतः कुटिलकोणं पुरतश्च दीर्घकुशं शीर्षं यस्य—कुटिलविरूपशीर्षं.' Another explanation is offered as धूर्तचक्रवर्तिनामपि प्रधानभूत from ' द्यूताद्यकार्यप्रवृत्तौ काकपदाकारा ये धूर्तास्तेषां शीर्षप्रायाः ग्रामण्यः तेषां मस्तकभूतः '—the head of the rogues; a most cunning man; but this does not seem to be the natural sense, कृतान्त destiny, fate.

Page 24.—ऋद्धिः prosperity. नवनाटक &c.,—( charming ) like an actress appearing or bursting into view in a new play, decorated with all her ornaments and finery. कामदेवायतनोद्यान Wilson remarks, 'the temple of Kama makes a great figure in all the dramas and tales of the Hindus of any antiquity. There was always a garden or grove attached to it to which no sanctity, however, seems to have been ascribed; it was the resort of the young of either sex at public festivals, and the scene of many love adventures.' अनुनीयमाना—who was being propitiated. अधिकरणं a court of justice. व्यवहारः—विवादः, अभियोगः a law-suit ( this is a hint at the subject-matter of the ninth Act. ) निर्यातयत्—Handing over, redelivering. लघु readily, at once, मरणान्तिकं &c., that will last to our death. ( Note these words of Sakara—*the last four acts are not an unnecessary addition*. See Introduction ).

कर्करुकः a pumpkin ( मराठी–कोहळा ). वृन्तः—गोमयेन cowdung लिप्तः वृन्तः stalk यस्य V. I. कुष्माण्डी or कुष्माण्डकः mean the same. शाकं vegetables ' मूलपत्रकरीराग्रफलकाण्डाधिरूढकं । त्वक् पुष्पंकवचं चैव शाकं दशविधं स्मृतं. ' तलितं—स्नेहपक्वं—cooked in oil. शुद्धमांसविधानेन मांसं सम्यक् प्रसाधितम् । पुनस्तदाज्ये सम्भृष्टं तलितं प्रोच्यते बुधैः '. हैमन्तिकायां–हेमन्तकालीनायां—during the *Hemanta* season, लीनायां &c., even when much time has elapsed न भवति पूति—do not putrify. पूति-दुर्गन्धं—adj–putrid, foul-smelling, ' पूति भोजनं तामसप्रियम् ' Bg. XVII-10. V. I. ऋणं च वैरं ( in place of लीनायां च वेलायां ) debt and enmity do not grow stale i. e., these are not forgotten. Thus he suggests that, if Charudatta does not hand over Vasantasena to him, his enmity will remain ever fresh like the above articles ( which may get spoiled by lapse of time but his enmity will never change even by any lapse of time, ) He will never forget the insult. Metre.

इन्द्रवज्रा. शोभनं prettily V. I. स्वतिकं finely. सकपटं craftily V. I. लघुं in short, briefly. Cf. चारुदत्तम् Act I. 'मा दास्याः पुत्र ! पारावतगलप्रविष्टमिव मूलकन्दं शीर्षकपालं मडमडायिष्ये.' प्रासादवालाग्रकपोतपालिका–प्रासादस्य (of the palace) बालं–अभिनवं new अग्रं यस्यास्तादृशी नवनिर्मिताग्रभागा ' 'कपोतपालिका a pigeon-house. Sakara calls his house a pigeon-house; or 'मत्तवारणं नागदन्तापरपर्यायं (नागदन्त a peg) भित्तिबद्धशंकुरूपं दक्षिणापथे लोकोक्तिरियं' तदुपलक्षितकपोतपालिका उपरिगृहश्रेणी. कपाटं a door. कपित्थगुलिकं–कपित्थं a woodapple. मडमडायिष्ये–मडमडशब्दयुक्तं करिष्यामि i, e., devour with such a sound. 'वत्सतरी मडमडायिता' Uttar. IV. विपरीतं i. e. with the handle upward 'मुष्टिमूर्ध्वीकृत्य अग्रे गृहीत्वा', i. e. by the wrong end. निर्वल्कलं—without its bark i. e. unsheathed. 'वल्कलं तरुत्वक् लक्षणया तन्निर्मितः कोषः तस्मान्निर्गतं' but this contradicts कोशसुप्तं 'sleeping in its sheath'—we can get over the difficulty, saying that it is a शकारवचन full of contradictions; or we may take it as निर्वल्कलमूलकपेशिवर्ण– 'of a colour of the flesh of the barkless radish' and the difficulty vanishes. मूलकं a radish. पेशिः flesh. We may also suppose that Sakara puts the naked sword into its sheath as he recites the second distich. बुक्कयमानः–अनुशब्दायमानः pursued with yells. शरणं-गृह —house, just like a jackal pursued with yells by hounds. कुक्कुरैः कुक्कुरीभिः may have a side reference to the Vidushaka and Radanika. Metre उपजाति. संयतमुखी रदनिका &c. a *pun* upon the word रदनिका- I have got teeth by which (i, e. clenching fast) I can hold my tongue. 'दन्तावलिर्यथा संश्लिष्टा मुखं नियच्छति तथा'. Cf. 'अतः खलु प्रियंवदासि त्वम्.' Sak. I; 'चतुरिका खलुत्वम्' Nag. II. परहृदयग्रहणपण्डिता मदनिका खलु त्वम्' *ibid* II; 'विमर्दसुरभिर्बकुलावलिका खलु अहम्' Malavika III.

Page 26. मारुताभिलाषी- -who likes the cool breeze of the evening (if construed with प्रदोषसमय as in मारुताभिलाषी प्रदोषसमयः। शीतार्तो रोहसेनः &c. it means 'giving promise of a breeze') अनुदासीनं –भोगतृष्णायां अविमुखं–not indifferent (to the pleasures of the world). प्रावृणोति-आत्मानं and not रोहसेनं as is clear from Stanza 54. but it seems rather curious, for the selfsame प्रावारक is given by Charudatta as a present to Karnapuraka (Act. II.) and we are not told when and where Vasantasena returned it. मन्दभागिनी तव अभ्यन्तरस्य a *pun* upon the word अभ्यन्तर which means 'inside of the house, inner

apartments' and 'heart,' the inmost recesses of thy heart,' the latter because, she does not as yet share his love 'त्वत्परिग्रहालाभात् or because of the impossibility of being accepted by him as his wife, and the former because a वेश्या was forbidden to enter the inner apartments of the Brahman's house.

कृतान्तोपहितां—दैवकृतां—' कृतान्तो यमसिद्धान्तदैवाकुशलकर्मसु—caused by fate. अमित्रतां यान्ति-शत्रुवदाचरन्ति. विरज्यते–त्यक्तानुरागः उदास्ते—becomes indifferent or cold in their affection and sincerity; and 'hence Radanika too has come to be regardless of my words and of me, because of my poverty'. Metre वंशस्थविल. अविज्ञाता अवसिक्तेन मम वाससा दूषिता—this lady unknown to me has been desecrated by my garment coming in contact ( अवसिक्त ) with her; or अविज्ञातं यथा तथा अवसिक्तेन वाससा दूषिता—Wilson remarks, 'this instances the great reserve that separated the virtuous part of the sexes amongst the Hindus. To have touched the wife of another with the hem of the garment was a violation of her person.' Cf., 'अविज्ञातप्रयुक्तेन धर्षिता ( insulted by unknowingly throwing it at her ) मम वाससा *Charudatta* I. छादिता—a beautiful smile. The moon that ought to be clear in शरद् does not lose its beauty, but on the other hand looks all the more charming, if it is clouded. Being wrapped in his प्रावारक she is not to be clearly seen, however, she looks highly charming all the same. अथवा न युक्तं &c., but he suddenly checks his desire to observe her minutely 'अनिर्वर्णनीयं परकलत्रं ' Sak. V. Metre अनुष्टुप्.

Page 27, विभवविस्तरः—प्रभूतविभवः—great wealth; fortunes, सीदति–अवसादं गच्छति–subsides. ' लीयते '–because of inability to proceed further owing to want of wealth, as of strength in the case of anger of a coward. Metre. अनुष्टुप्.

बलात्कारेण &c , Vasantasena realises the value of this statement of Sakara: for thereby ( by Sakara's confession ' अनुनीयमाना ' and बलात्कारेण which adds double force to it ) Charudatta will be assured of her extreme love for him and her total aversion and hatred for Sakara. देवतोपस्थानयोग्या fit for being approached or attended upon or worshipped like a deity ' सूर्योपस्थानात् ( worship ) प्रतिनिवृत्तं पुरुरवसं Vicr I.

भाग्यकृतां दशां &c. in regard ( अवेक्ष्य ) to the condition in which she is unfortunately born. Jivananda takes it as 'मम दुर्दशां-दुरवस्थां दृष्ट्वा न अभ्यन्तरं 'गतवती' which is not satisfactory at all. न चलति— because she was a वेश्या. Cf. मन्दभागिनी खलु &c.' supra. Construe पुरुषपरिचयेन ( owing her acquaintance with men, being a courtezan) यद्यपि बहूनि भाषते तथापि प्रगल्भं न वदति. प्रतोद्यमाना–प्रेर्यमाणा urged, asked again and again ' अनिरुध्यमाना. ' Metre पुष्पिताग्रा.

परिजनोपचारः—परिजनोचितव्यवहारः My behaviour towards you as towards a servant ( दासीबुद्ध्या ) in throwing my प्रावारक at you, अपराद्धोऽस्मि I have offended.

Page 28. अनुचितभूमिकारोहणेन–मादृशजनप्रवेश–अयोग्यायां भूमिकायां-भवद्गृहप्रवेशेन–by intruding on a place which it is not competent for me to enter. सुखं adv. Prettily, in all ease. कलम Rice केदारः field 'शालयः कलमाद्याश्च केदारः क्षेत्रमस्य तु'- like two fields of rice when the rice stalks bend under the ripe crops 'यथा नम्रैः कलमकाण्डाञ्चलैः परस्परसंगतैः क्षेत्रयोः समागमः तथा प्रणामव्याजेन युवयोः शिरसी मीलते.' करभजानुसदृशेन शीर्षेण, by my head which is not round ( अवृत्त ) and is ( निम्नोन्नत ) low and protruding like the camel's ( करभ ) knee. तिष्ठतु &c. Enough of courtsey ( प्रणयः ). उपन्यासः a Significant statement, for by the way in which he utters it and even with a meaning look at her, Charudatta seems willing to improve his acquaintance with her. न युक्तं she thought it improper to remain at Charudatta's house for the night considering her abrupt introduction to Charudatta. Cf. 'अदक्षिणं खलु प्रथमदर्शने यदृच्छागतया इह वस्तुम् '–चारुदत्तं I. इदृशेन—in this manner or plight. 'अगृहीतसम्भोगोपकरणादिना अभिसारोचितवेशादिव्यतिरेकेण.' न्यासः deposit. She deposits these ornaments with him so that she should have an occasion to come to him once more. स्वस्ति &c. Vidushaka thinks that those ornaments are made over as a gift and blesses her but when he learns that they are a deposit, he wishes they may be taken away by thieves so that he would be free from the anxiety of guarding the casket Mark the skilful way in which the sentences are arranged. Vidushaka's wish expressed in चौरैः ह्रीयतां is unknowingly granted by Charudatta, as the readers would take it by अचिरेणैव कालेन thus suggesting the events of the third act by a dramatic irony, But Vidushaka supplements

चारुदत्त 's speech by अस्माकं विन्यासः will be our property. चतुष्पथः ( मराठी—चव्हाटा ) a cross way, a place where four roads meet. राजमार्ग—Fit for security on the royal road; or that will not blow out on the royal road ( but this is farfetched )—' प्रवातभूयिष्ठे राजमार्गे निर्वाणशंकाराहिताः ' निस्नेहाः—A *pun* upon the word स्नेह which means ( 1 ) oil, and ( 2 ) affection '.स्नेहः स्यात्पुंसि तैलादिरसद्रव्ये च सौहृदे.' कामुकः a lover.

उदयति शशाङ्कः ( तस्मात् दीपिकाभिः कृतम् ) यस्य गौराः रश्मयः (beams, rays ) तिमिरनिकरमध्ये स्रुतजले ( स्रुतानि जलानि यस्मात्—जलस्राविणि or आर्द्रे saturated with water ) पंके दुग्धधाराः ( compared to गौररश्मयः ) इव पतन्ति. तिमिरनिकर is compared to स्रुतजलपंक. स्रुतजले cannot be taken to mean 'dried up' mud because it is not dark and hence cannot be compared to तिमिर. Just as milk falling on mire saturated with water makes it white while the dark grey colour of the wet mud does not suddenly disappear, similarly at the rise of the moon. darkness slowly disappears. Metre. मालिनी.

वञ्चना treachery, deception. दोषः—crime or danger as well as darkness. Metre अनुष्टुप. [ We learn in this act that Charudatta has been reduced to poverty owing to his munificence, that Sakara has an eye on Vasantasena who thoroughly discards him and therefore Sakara's hostile feelings are roused against Charudatta. Vasantasena being pursued by Sakara takes shelter in Charudatta's house and abruptly introduces herself to him: she deposits her ornaments with him and returns to her house escorted by him. ]

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## ACT II.

[This Act is entitled 'The Shampooer who gambled'. The Act opens in Vasantasena's house. She confesses to her maid Madanika, her love for Charudatta. Then a Shampooer appears in the street, pursued by the gambling-master and a gambler, who demand of him ten gold-pieces which he has lost in the gambling-house. At this point Darduraka enters, and engages the gaming master and the gambler in an angry discussion, during which the

Shampooer escapes into Vasantasena's house. When she learns that he had once served Charudatta, she pays his debt: the grateful shampooer resolves to turn a monk. As he leaves the house, he is attacked by a runaway elephant, and is saved by Karnapuraka, a servant of Vasantsena—R. ]

This Act helps to a certain extent the main theme viz. the love of Vasantasena and Charudatta. The Shampooer's praises of Charudatta, and the gift of the प्रावारक by Charudatta to Karnapura in appreciation of his daring feat, confirms her impression about Charudatta's nobility of mind and she comes to love him all the more. We have a scene from low life in Ujjain of that time—the gambler's ways, his tricks, his rules, and his fate, the street brawls, all delineated with unerring skill. We also learn from दर्दुरक, an Ujjain rake' of a plot against the reigning king.'

Page 31-33. मात्रा—i. e. by Vasantasena's mother आर्या i. e. Vasantasena. हृदयेन आलिखन्ती drawing or painting something in her heart i. e. brooding over something 'मनो नीष्टाशून्यं भ्रमति च किमप्यालिखति च' Malati I. 31. उत्कंठा love-longing 'रागेत्वलब्धविषये वेदना महती तु या। संशोषणी तु गात्राणां तामुत्कण्ठां विदुर्बुधाः ॥' ततस्ततः—What next? आं एवम्—yes, so it was. स्नेहः affection for you. पुरोभागिता—'दोषैकदृक् पुरोभागी' इत्यमरः—तस्य भावः—a fault—finding disposition. officiousness. 'प्रायः समानविद्याः परस्परयशःपुरोभागाः' Malvika I. also Vicr. शून्यहृदयत्वं absent-mindedness ( as seen from her opening sentence 'ततस्ततः' when she had not spoken any thing before). हृदयगत—object of your love at heart. परहृदयग्रहणपण्डिता ( मदनिकात्वे) —clever in judging or fathoming the heart of others. 'मदनो हि हृदये जायते तिष्ठति च, तेन हृदयस्थं सर्वमेव तद्दर्शनपथं आयाति इति मदनिका नाम्नः सार्थकता स्त्रीजनहृदयभावज्ञानवत्ता च सूच्येते'.

कामः खलु &c. The two sentences can be thus explained (1) कामः खलु नामैष भगवान् अनुगृहीतः you have indeed obliged or favoured Cupid who is तरुणजनस्य महोत्सवः who is the great festivity ( occasion of joy ) of youths. Cf Wilson 'Love is mighty god, who holds his holidays in youthful breasts'. (2) कामः खलु नाम एषः i. e. 'तस्य वशे कथं न भवितव्यम्' this is due to Cupid. 'मदनस्य परहृदयवशीकरणसामर्थ्यं सहजमिति च नामसाम्याद्गम्यते'. तरुणजनस्य महोत्सवः

joy or त्वदुपलम्भोत्साहः their enthusiatic efforts to win your love is अनुगृहीतः मन्मथेन वर्धितः i. e. Cupid has now added to the joys or enhanced the zest ( to win you ) of youths. Cupid is favoured because fate is trying for your union with a fitting youth since you seem disposed to look for a suitable lover. अकामायामपि त्वयि बद्धकामा युवानः, किं पुनः सकामायामिति '—hence मन्मथेन वर्धितः. Jivananda reads कः खलु नाम अद्य अत्रभवत्या अनुगृहीतः महोत्सवे V. 1. ( मधूत्सवे वसन्तोत्सवे ) तरुणजनः ? What youth was favoured by you to-day at the great festival ? This variant removes all difficulty. रन्तुं &c. कामोपभोगरसिका अहं न धनार्थिनी. ' I wish to enjoy the pleasures of love and not to serve the pleasures or whims of the oppulent youths for their money. ' वेश्याधर्मः द्रव्यप्रधानस्सेवैव अहं तु रन्तुमिच्छामि कुलकन्यकेव, न तु धनिनं कञ्चिदाराद्धुमिति.' This and the two lines Jivananda considers as spurious ( प्रक्षिप्त ) since no रमणी would thus express her mind as in रन्तुं &c. Vasantasena takes the word ' सेव्यते ' in its literal sense and remarks that service or obedience and not real love that kings are after; and it is therefore that she has nothing to do with them. विभवः wealth, affluence. उदासीना इव like one who is quite a stranger to the affair ' अजानतीव ' or like one who is indifferent to my concerns. किं स एव येन &c., this refers to the incidents of the first Act which Vasantsena must have naturally spoken to her maid in course of conversation. श्रेष्ठिन्–श्रेष्ठं धनादिकमस्यास्ति—the head or president of a mercantile or other guild. चत्वरं—a place where many roads meet ' चत्वरं स्यात् पथां श्लेषे. ' श्रेष्ठिचत्वरे वणिग्वीथ्यां in the merchant's quarter or street. अवचनीया &c., for generally the courtezans are denounced as being after wealth and wanting in real love. ' अर्थलोभिनी इयं न अनुरागिणी इति अपवादरहिता. ' एवं तावत्. Well, I have guessed it rightly but it does not stand to reason; so let me say thus in order to test her. सहकारः a mango tree—meaning indirectly ( by अप्रस्तुतप्रशंसा ) Is a man served ( by a गणिका ) when he is destitute of all his wealth ? Even bees ( विवेकरहिताः ) do not swarm to a mango-tree when its blossoms have fallen, much less will a discerning woman like you come to love a youth who has lost all his wealth. अत एव ता मधुकर्यः उच्यन्ते—Vasantsena retorts that it is therefore that they are

called मधुकर्यः honey-makers or gatherers परार्थं मधु कुर्वन्ति न तु आत्मना आस्वादयन्ति (and not those who themselves enjoy honey); she would prefer to be none of the courtezans who are like these मधुकर्यः, since they cultivate their beauty of form and make it an instrument of others' pleasure without themselves enjoying the real pleasure of love and beauty: or she means to say that she would not be fickle like the bees that leave their mango tree when it is destitute of blossoms. Jivananda explains the word as मत्ताः (मधु सेवन्ते) and hence incapable of appreciation and gratitude; she would therefore be none of these: She would remain constant in her love for her lover in any condition of life whom she would choose after fully appreciating his merits. मनीषितः—कांक्षितः if you love him. न अभिसार्यते—Why don't you go to meet him? Perhaps owing to his poverty, he may not like to approach you, but if you go to him, surely you will win him over (according to श्रिया दुरापः कथमीप्सितो (जनः) भवेत्). प्रत्युपकारदुर्बलता owing to his inability to make return for my love by presents of money or gold a selfrespected man as he is, he will be inaccessible a second time (दक्षिणोऽपि दुर्गततया भूषणाम्बरादिभिः प्रीणयितुमक्षमः मानी पुनर्न आत्मानं दर्शयेदिति). मा तावत्—after saying प्रत्युपकारदुर्बलतया she suddenly checks herself as she does not like to make mention of the hard condition of चारुदत्त 'No, I don't mean that—for I don't expect anything from him in return for my love'. It is on this account viz. that he might not be inaccessible to her and that she should have an occasion to go to him that she deposited her ornaments with him. मदनिका shrewd as she was, rightly guessed it and asked किमतः एव &c.

Page 34—The incidents that follow, that of the संवाहक and of कर्णपूरक serve to confirm the high opinion that Vasantsena has formed of the virtues of चारुदत्त and her admiration for him ripens into ardent love for him (See Introduction). 'अथ चारुदत्तसम्बन्धकथामात्रेऽपि भूषणप्रदानाद्यनुग्रहेण वसन्तसेनायाश्चारुदत्तानुरागं काष्ठारूढं दर्शयितुं द्यूतकरादिवृत्तान्तमपाक्षिपति.'

[ माथुर is the keeper of a gambing-house. द्यूतकर and संवाहक are two gamblers. The latter lost ten Suvarnas, and ran off without paying them. माथुर and द्यूतकर pursue him. संवाहक is confused and

bewildered and is represented as entering hastily tossing the curtain. संवाहक speaks the मागधी marked by abundance of श (तालव्यशकारप्राया), and माथुर and द्यूतकर speak the ढक्का dialect, characterised by the predominence of व ( वकारबहुला ). ]

अरे भट्टारक may refer either to the people in the streets or to the द्यूतकर ( the winning gambler as against संवाहकद्यूतकर who lost ten Suvarnas in the gambling ) whom the Sabhika calls upon to catch the संवाहक. सुवर्ण—a gold coin equal to sixteen mashas or about 175 grains Troy ; also a weight equal to one Karsha of gold. रुद्धः—दश-सुवर्णार्थं ( तादर्थ्ये षष्ठी चतुर्थी वा, प्राकृते षष्ठीचतुर्थ्योरविशेषात् )—गृहीतः arrested for ( not paying ) ten Suvarnas that was proposed as the stake. V. I लब्ध means the same ' held in custody '. अपटीक्षेपेण—without the curtain being lifted up i. e. tossing aside the curtain. अपटी screen—क्षेपेण throwing aside. It is in accordance with the rule पटीक्षेपो न कर्तव्यः आर्तराजप्रवेशने '—The curtain should not open on an agitated person ( आर्तः ) and a king. ' ह्रीमाणहे इति 'खेदे विस्मये वा'.

नवबन्धमुक्तया ( let loose from her new tether and therefore got wild: hence the kick would be very hard ) गर्दभ्या इव अहं गर्दभ्या (here गर्दभी means a die, as does also शक्ति. The Commentators take both गर्दभी and शक्ति to mean a cowrie ) ताडितोऽस्मि i. e. अहं परा-जितोऽस्मि. ' गर्दभी शक्तिके अथ ' इतिद्यूते कपर्दिकानामनीप्रसिद्धे. Jivananda reads नवबन्धनमुक्त इव गर्दभो हा ! ताडितोऽस्मि—'I am beaten or run after by the Sabhika, like an ass let loose from new tether ' and explains शक्त्या as ' शक्तिरूपेण दण्डेन ' मारितोऽस्मि. अंगराज—कर्ण whom Duryodhana had installed on the sovereignty of the Angas. He had received the Sakti from इन्द्र whom he had given his gold armour and earrings when the latter came to beg these of him so that he (Karna ) might be easily killed by Arjuna ( Indra's son ). Karna had reserved the infallible weapon for his foe, Arjuna, but when Ghato-tkacha ( the son of Bhima, by a famale demon Hidimba ) proved very deadly to the Kaurava hosts, Duryodhana pressed Karna to discharge it ( मुक्तया ) at घटोत्कच, and Karna obeyed and hurled it at घटोत्कच and slew him. Metre चित्रजातिः

लेखक—लेखःएव लेखकः लिखनं writing. तस्मिन् व्यापृतं engaged absorbed हृदयं यस्य, प्रभ्रष्टः—पलायितः दर्शनपथादपगतः made off मार्ग-

निपतितः—पथिनिसृतः come upon the open road ( and therefore likely to be seen and caught by the Sabhika very easily ). Metre आर्या.

The साभिक is said in the मिताक्षरा to be a person who presides at the house where assemblies are held for the purpose of gambling, and who provides the dice and all other materials. According to the अग्निपुराण "the Sabhika is entitled to five per cent on money won at play, whenever the sum exceeds one hundred; if it fall short of that amount he is to receive ten per cent. In return for the protection of the king, he shall pay to the royal treasury a fixed proportion of his profits. It is his business to collect from the unsuccessful party whatever sums they may have lost, and transfer them to the winners, and it becomes him to do this civilly, and to adjust the payment on liberal and lenient terms. In all licensed gaming-houses, where the royal dues are regularly paid, the king should enforce the payment of all sums lost but he should not interfere with gaming-houses of a different class. In all disputes those who have been lookers-on are to be witnesses; and if any foul play or false dice be proved against a gambler, he shall be branded and banished the kingdom. The king shall appoint proper officers to attend at gambling-houses, and secure all dishonest characters: the same rules are applicable to cock-pits and other similar places where animals are set to fight for wagers." The legal sanction, thus given to gambling is very different from the sturdy and moral notions expressed by मनु who directs kings to prohibit such practices in the dominions, and even to punish with death those who engage in them themselves or induce others to do so–Manu Samhita, IX 221–224 but regulations of either tendency are manifest indications of considerable progress in the vices of civilised society.—W.

विपरीताभ्यां पादाभ्यां with inverted footsteps, walking backwards into it ( so that the foot-prints may suggest that some one had gone out of the temple and not into it )—गम्यदिगनभिमुखाभ्यां पादाभ्यां–उपलक्षितेऽपि हि पदन्यासचिह्ने विप्रतीपतया निर्गतः इति ज्ञास्यतश्चेति भावः The trick was indeed a clever one; however, it was not unlikely that his pursuers might know that the temple had no image in it at all. देवकुलं—देवगृहं temple. ' कुलं जनपदे गोत्रे सजातीयगणेऽपिच भवने च तनौ

क्लीवम् ' अदेवः देवः प्रतिमारूपः सम्पाद्यमानो भविष्यामि देवी भविष्यामि will stand as the image in the temple.

Page 30. साभिकं वर्जयित्वा except the Sabhika alone, एकं—केवलम्. न तरति न समर्थो भवति—is not able ' ब्रह्मा स्वयम्भुश्चतुराननो वा रुद्रस्त्रिनेत्रस्त्रिपुरान्तकोवा । इन्द्रो महेन्द्रः सुरनायको वा त्रातुं न शक्ता युधिरामवध्यम्. ' Metre गाथा. सुसभिकविप्रलम्भक you who have cheated a good Sabhika सु=न्यायस्थ or सरलव्यवहारी. समबुद्ध्या विषमे विषमबुद्ध्या च समे स्थले पदन्यासात् सर्वतः स्वालितगतिः—Stumbling over rough and smooth alike (owing to the confusion due to fear) यश अतिक्रुष्णं कुर्वन् Staining your family and your good name (since you are thus attempting to run away without paying what you are bound in duty to pay.) ' अकार्यकरणे वंशमर्यादाहानिः ' Metre रुचिरा.

एष व्रजति—गच्छन् ज्ञायते. So far he can be seen to have run. पदवी-पदचिन्हं foot-print; foot-step ' अनुयाहि साधुपदवीं ' Bhartrihari 2·77. विप्रतीपौ विपरीतौ—Reversed. निर्गमाचिन्हमितिभावः' प्रतिमाशून्यं &c. They knew that the temple was void of an image and when they see the image (i. e., the संवाहक so transformed), they at once catch the truth and recognize him but do not wish to show it, and make signs to each other (अन्योन्यं संज्ञाप्य); for they were sure to catch him since no gambler can curb his passion for game at the sight of some one indulging in it; they therefore start the game and the result was that the Samvahaka lost himself and suddenly presented himself before them only to be caught. दृष्ट्वा and beholding the image ('प्रतिमास्थानस्थं संवाहकमिति शेषः').

Page. 31. द्यूतेच्छाविकारसंवरणं–Suppression of the manifestation of the desire for gambling. कत्ता–द्यूतसाधनविशेषः gambling materials such as dice, cowries &c., नान्दीपुराख्यं द्यूतमित्येके, ' रति-'नाणकाभावात् (for want of coins) देवितुमसमर्थस्य इच्छामात्रं सन्धुक्ष्य मनःकर्षति. ' ढक्काशब्दः—समरदुन्दुभिध्वनिः the sound of the battledrum; or the sound of ढक्का a kind of drum that is beaten at the time of victory in honour of the victorious king and the sound of which works heavily upon the mind of conquered prince. विजयमहोत्सवेषु विजयनरेन्द्राणां ढक्कावाद्यं प्रचरति, विजितस्य तच्छब्दश्रवणमतीवक्लेशवहमिति भावः'. ' न ते हुडुक्केन न सोपि ढक्कया न मर्दलैः सापि न तेऽपि ढक्कया ' Naishadha 15.17. Metre आर्या. जानामि—निश्चिनोमि—I have a hundred times resolved, सुमेरुशि-

खरपतनवत् अति भयंकरं द्यूतं—'आरम्भे जयागमेच ( at the outset and at the chance of winning ) सुमेरुशिखरारोहणतुल्यं उत्साहातिशयात्, पराजयेच अत्यर्थमवसादात् ( on account of utter ruin ) उच्चस्थानपतनवत् अतिभयंकरं द्यूतं.' कोकिल—by लक्षणा—कोकिलरव: Warbling of the cuckoo. मनो &c., as soon as I hear the rattling of the dice, my mind turns to it in spite of all my resolution to the contrary. Metre—पुष्पिताग्रा.

मम पाठे—Jivananda explains this as द्यूतकराणां उक्तिविशेष:'—it may mean the throw is mine or in my favour ' मत्पक्षे कपर्दिका पतिता'—the expression is from the cant of the gamblers. गोहे—पुरुष: ( ' गोहे ' इति पुरुषार्थे प्रयुज्यते'.) लुप्तदण्डक—लुप्तं प्रतारितं दण्डकं पणीकृतं द्रव्यं ( here the ten Suvarnas ) येन—thou who hast defrauded me of the staked money. शिर: पतति my head whirls or is getting dizzy—भ्रमतीत्यर्थ: द्यूतकरमण्डली-द्यूतकराणां समुदाय: the gambler's association of which the Sabhika is the representative; he therefore declares the Samvahaka as bound to the ( i. e. under the arrest of ) association.—' तया बद्धोऽसि न तु मयैव केवलम् '—for the amount the latter owes to the द्यूतकर. For the duties of the Sabhika, see note above.

Pages 32-33 समय:—नियम:, आचार:—Conventional rules.—गण्ड: a pledge, surety—लग्नक:—कुरु ' यदि इदानीं द्रविणं नास्ति तर्हि कालान्तरे दातुं लग्नको विधीयताम् '. नाहंधूर्तयामि—I shall not be taken in; V. I. नाहं धूर्तै: वञ्चयितुं शक्योऽस्मि—it is not possible to deceive me: I shall not be possibly deceived. This is more correct for the छाया should be धूर्तै: instead. of धूर्तयामि. सांप्रतमेव.....मुक्तम् । तथापि &c. The Samvahaka thought he could escape by imposing upon them by means of the verbal payment of his debt that he proposed, and which he wanted to convince them as being paid up wholly by him; for Mathura had willingly foregone the half, while a half was allowed by the gambler. The two halves put together made up the whole debt, and as it was allowed him by the two, he argued he had paid his debt. ' एकस्य द्यूतकरस्य अर्धे गण्ड: कृत: । अन्यदर्धं तेन मुक्तम् । अपरस्य माथुरस्य अर्धं तेन मुक्तम्, यस्य गण्ड: कृत: तदपि अर्धं माथुरेण मुक्तमिति द्वाभ्यां राशिरेव मुक्त: तथापि मां मोचनकाले याचते ( the last word suggests that he owes him nothing as he duly paid up his debt) सर्वमेव देयमर्थयते '—Thus he appeals the bystanders—(the temple is lonely in the forest; its loneliness is asserted by the absence of the image of the goddess; it is therefore

curious how there came to be any bystanders. This may be only explained as "exclamatory" or addressing the audience)–and requests them to decide for him. Mathura was however too shrewd for him to be thus trifled with. आत्मानं विक्रीय &c., 'a creditor is authorised by the old Hindu law to enforce payment of an acknowledged debt by blows, the detention of the debtor's person, and compelling him to work in his service; this treatment of the Samvahaka, therefore, however barbarous, is perfectly legal W. आकाशे off the stage. 'किं ब्रवीषीति यन्नाट्ये विना पात्रं प्रयुज्यते। श्रुत्वैवानुक्तमप्यर्थं तस्यादाकाशभाषितम्'. V. I. कलहिष्यसि—कलहं करिष्यसि. कर्मकरः—an obedient servant. अवधीर्य–not minding my words. विघटिते–नष्ट lost. एष वर्ते &c, this is how I fare वर्ते-जीवामि, V. I. वर्धे वृद्धिं यामि of course in his luckless condition. द्यूतं हि नाम &c., gambling and sovereignty are both alike in the pleasures they yield: only a gambler is not enthroned, that is all: else there is no difference between him and a crowned king.

निकामं आयदर्शी–अत्यर्थं लाभैकदृष्टिः–Seeing i. e. drawing revenue abundantly विभववता जनेन द्यूतं is indulged in सेव्यते by wealthy persons (and not by paupers) and a king is also served by the rich as well as by wealthy princes. निकाममायदर्शी may also be thus solved when taken with द्यूतं निकाममायान् अत्यर्थं मायिनः वञ्चननिपुणान् (expert rogues) दर्शयतीति—gambling shows who is an expert rogue. Metre. पुष्पिताग्रा.

Page 34—Construe लब्धं with द्रव्यं, दाराः मित्रं.-दारनाशः प्रेमनाशात्, 'आकिञ्चन्यादतिपरिचयाज्जाययोपेक्ष्यमाणः इत्युक्तम्'. &c. मित्रनाशः–' जये (द्यूते) समुदयः ( मित्राणां ) पराजये च परिक्षयः; गरीयान्'. Metre विद्युन्माला.

त्रेताहृत &c. The terms त्रेता, पावर, नर्दित, and कट are explained by the commentator as तीया, दूआ, नादि. and पूरा or Three, Two, Ace, and Four. 'If correct, the game alluded to is a kind of Hazard: it is played upon a table or cloth with four compartments, called severally नादी, दूआ, तीया, and चौक or पूरा, and by any number of players. Each stakes upon one or other of the compartments. whatever sum the caster will set him in. The caster has Sixteen cowries. which he shakes in his hands and throws on the ground: those that fall with the valve uppermost are counted, and according as they correspond to either of the divisions, that division sweeps the table.

The mode of counting them refers to the favourite mode of telling off articles in India by four; and the numbers of one, two &c, are not only those numbers simply, but the same in excess above four and its multiples. Thus नादी or Ace is counted by one, five, nine, or thirteen cowries; दुआ or Deuce by two, six, ten, and fourteen; तीया or Tray by three, seven, eleven, and fifteen 'and पूरा by four, eight, twelve, and sixteen.' W. Wilson finds some trace of Narda in Nardita and is inclined to belive that the game alluted to is चौपर, 'These words severally indicate certain throw of dice at the game' Apte. त्रेता-त्रेतापतनेन हृतं सर्वस्वं ( all wealth ) यस्य सः; पावरपतनात् &c., 'उपर्युपरिविपर्यासदर्शनादवसन्ने चेतसि कृशीकृत शरीरः'. नर्दितेन दर्शितः मार्गो ( गृहगमनस्य ) यस्य सः, पुनरत्र न स्थातव्यमिति नैराश्यादुपदिष्टगन्तव्यमार्ग इत्यर्थः ' कटपातेन च सर्वस्वहरणात् पणप्रदानेऽक्षमतया अधः पातितस्ताडितः यामि पलायनं करोमि.' Metre आर्या. पूर्वसभिकः प्राक्तनद्यूतसभाध्यक्षः Old gambling-master, अपक्रामितुं it seems that Darduraka too is Mathura's debtor and hence tries to avoid him. अवगुण्ठयामि I shall veil myself.

सूत्रदरिद्रतां गतः—सूत्र हीनतां गतः—indigent in thread. प्रावरितुंआच्छादयितुं—for wrapping one self with, In order to avoid the अनवीकृतत्वदोष ( mentioned in the Sahitya Darpara ) caused by the occurence of अयं in all the four feet of the verse, Jivananda would read it as अयं पटः सूत्रदरिद्रतां गतः समन्वितच्छिद्रशतैश्च सर्वतः । न वा तथा प्रावरितुञ्च शक्यते अतस्त्वं संवृत एव शोभते' ॥ संवृतः—Rolled up, folded up. Metre वंशस्थविल. किमयं तपस्वी &c., अयं तपस्वी may either refer to (1) Mathura, this miserable fellow, ever worrying himself for his coins; or better to (2) himself अहं अयं इति आत्मनिर्देशः In the first sense, the line means 'he is incapable of doing me any harm. मम स्वल्पमपि अपकर्तुं नासौ शक्ष्यति ' in the second sense the line means ' and yet what more should a poor man like me do ? For I have to be a constant wanderer (पादेनैकेन &c.) throughout the day because of my hard lot. ' सूर्यस्योदयात्प्रभृति अस्तमयं यावत् 'अविश्रान्तपरिभ्रमणात् क्षणमपि द्वाभ्यां पादाभ्यां क्वचिदवस्थातुं अनीश्वरः अस्मि; तस्य मे कस्माद्भयम् : Even if Mathura were to seize him, he would not be able to recover even a pie from him : The verse would also mean 'I possess such powers of endurance that I can keep one of my legs raised up in the air, the other resting on the earth, for the whole day; I can therefore stand any mode of torture; or I am physically so

strong that Mathura dares not lay hold on me. Hence there is no need, under any circumstances, of hiding myself from him. Metre अनुष्टुप्. खलीक्रियते Is maltreated. 'पड्यिते' or 'कर्षणादुपमर्दपात्रं क्रियते.' धूर्तः a gamester अन्तरं अन्तरम्–अपसरत अपसरत-make room for me. यः स्तब्धं &c. The first three lines enumerate the tortures that a defaulting debtor was put to: he was hung with his face downwards, his back bore the scars left by stripes and bruises, and dogs were set after him, V. L. आनतशिरः is an adverb modifying आस्ते. Darduraka pities the Shampooer and finds fault with him for having joined a gambling party, since the latter did not possess the power of endurance required to undergo the tortures mentioned, being a man of a delicate constitution. उद्घर्षण –लोष्टकैः–कण्डूयनार्थलोष्टशकलैः–scratching stones or उद्घर्षणस्य-प्रहारविशेषस्य लोष्टकैः तत्साधनीभूतमृत्खण्डैः ( Jivananda ). चर्व्यते–क्षतविक्षतं क्रियते–is bitten by ( dogs as well as other gamblers who pinch him hard ).

The verse can also be explained as: This wretched Samvahaka has to remain hanging ( न आस्ते किम्–आस्ते एव; न जातः किम्—जातः एव; न चर्व्यते किम्–चर्व्यते एव, तथापि सततं द्यूत प्रसंगेन् किम् ) with his head bent down, has his back ever full of marks of stripes and bruises, and is ever bitten at by dog at his thighs—so miserably he fails in each game and has every now and then to suffer these tortures and in consequence is reduced to a lank emaciated carcass and yet he is addicted to gambling; why should he play again and again—why should he not avoid it? कुक्कुरः a dog. 'कुक्कुरः सारमेये' मेदिनी. Metre. शार्दूलविक्रीडिक.

Page 35—कल्यवर्तं a trifle ( lit. a morning meal ) लुण्ठीकृतं Rolled up: folded. कटकरणेन—कटाख्यस्य द्यूतकलायां अक्षप्रक्षेपस्य करणेन विधानेन ( जयहेतुना )—by a कट a particular throw of the dice. तत्किं &c., thus Darduraka retorts Mathura for his remark 'जर्जरपटप्रावृतः' &c.,—he would suggest that clothes are not often a sure index of one's wealth; even a really peniless man will sometimes impose upon others by a show of dress. दुष्टः वर्णः यस्यः दुर्वर्णः a mean fellow, a man of low caste, पञ्चेन्द्रिय &c., the five organs of sense viz. the eye, ear, tongue, nose and skin: these five बहिरिन्द्रियाणि have a मनः

one more added to them—समायुक्तो नरः a sentient (not अचेतन) human being अपि शीलयतु–पुनरारभताम्. अथ न युक्तं जल्पितुम्–वृथाजल्पितुं नार्हसि—it is no use wagging the tongue. अक्खन्तो—Jivananda proposes to take this as अक्षमः in Sanskrit, meaning असहनः–who do not bear to see him tortured, द्यूतं मिथ्या दर्शयामि—अहमपि नाम &c. Am I, too, the well known gambler—Mathura—to falsify (the rules and regulations of) all gambling? What he means to say is that if he were to let off the संवाहक who was trying to avoid the payment of the wager, he would be falsifying द्यूत itself, which he of all ought not to do being himself a सभिक; it was not a matter much of the payment of money as of rigorously insisting upon the observance of the rules of gambling. पणं अप्रतियातिनं त्यजन् द्यूतमेव वितथयति, नाहमेवं द्यूतस्य व्यपदेशं दूषयामि। नेदं धनस्पृहया पीडनं किं तर्हि द्यूतधर्मरक्षार्थमिति भावः, खण्डितवृत्तः–दुःशीलः—a man of no character. एवमेव द्यूतं &c., अधर्मेणैव i. e., not according to the rules of gambling.

Pages 36–37 मया एवं i. e. (1) without torturing anyone as thou art doing (2) *thus* until I am reduced to my present state. परोक्षे behind my back. अन्तरयति—gets or stands between them. विप्रतीपं in return, छिण्णालिया–पुंश्चली a whore (वेश्या which stands for the प्राकृत गोसावीआ above). श्वो यदि &c. तदा द्रक्ष्यसि i. e, त्वमेव राजदण्डं फलं अनुभविष्यसि. विरोधितः—have made an enemy of; incurred the enmity of. आर्यकनामा &c. Here we have for the first time the mention of the underplot of the play viz., the Revolution. अनपावृत्तं –not closed, open. धनिकः a creditor, moneylender (Read page 42 line first—वसन्तसेना–अभअं सरणागदस्य। हञ्जे ढक्केहि पक्खदुआरअम् (अभयं शरणागतस्य। चेटि पिधेहि पक्षद्वारकम्). अभयं–क्षुद्रेऽपि नूनं शरणं प्रपन्ने ममत्वमुच्चैः शिरसां सतीवं' K. S. I. 2. पिधेही—close so that none else may enter. सांप्रतं &c. When she learnt that he was afraid of a creditor (and of none else such as a king's officer in which case closing the door was the only course), Vasantasena asked her maid to open the door, for she thought she could pay the creditor for him and set him free so that both would retire in happiness and hence there was no necessity of closing the door. तुलितं–लघूकृतं She made light of it. (since she asked her maid to open the door) some would explain it as, ज्ञातं, आकलितं 'she has realised that I am afraid of my

creditor.' cf. हा अवस्थे तूलयसि' act I. तुलितं ( भारं ) proportioned to his strength. Ryder explains the first तुलितं as 'proportioned to her innocence'; but this does not seem to be satisfactory ( page 427 Vol. XXVII of 'Journal of the American Oriental Society.) Metre वैतालीयम्. अत्र लक्षितोऽस्मि—'This has a bearing on myself; this has a pointed significance in my case.' (P). अहमेव अस्मिन् श्लोकविषये दृष्टान्तीभुतोऽस्मि। I suffered because I played at the gambling when I knew that I could not pay if I lost ( i. e., because I undertook responsibilities that were not at all proportioned to my capabilities.) कलहायिता: from कलहाय् ( denominative from कलह ) dispute, quarrel. भूतानि सुवर्णानि—भूतानि can be either explained as ( I ) गतानि have become things of the past i. e., are now beyond the hope of being recovered, since he entered the house of another for protection and it would be difficult to secure him from there; Or *better* (2) सञ्जातानि i. e., are now sure—we shall now surely recover our money, for Vasantasena being of a kind disposition, will take pity on the Samvahaka and will relieve him once for all by paying his debt. उपरोधेन Blocking his passage 'निर्गमप्रतिबन्धेन' पाटलिपुत्रं the modern Patana. गृहपतिः—ग्रामाध्यक्षः a village headman. वृत्तिः the means of livelihood ( the same as आजीविका ).

Pages 38-40 अतिनिर्विण्णं adv. अत्यन्तविरक्तं यथा भवति तथा most disconsolately. आहिण्डक for आहिण्ड् to roam about—traveller. किं प्रलपितेन because his merits cannot be adequatly described. दाक्षिणतया परकीयं आत्मानं अवगच्छति—he regards his own person even as belonging to others 'शरीरं वित्तादिकं वा परार्थमेव गणयति' V. L. फलकेलअं—फलकृते दाक्षिणताया' फलाय आत्मानं अवगच्छति—'महाशयसामर्थ्यफलीभूतमेव आत्मानं सफलं जानाति.' मनोरथान्तरः—अभिलाषविशेषः the centre or object of desire viz. Charudatta. अनुक्रोशः compassion. उपरतः exhausted, ended विभवः wealth यस्य—reduced to poverty. 'नष्टधनः' दुर्लभः &c., for generally we find that the meritorious are not possessed of wealth, while those who are wealthy are destitute of merits. अपेयेषु &c., the figure is अप्रस्तुतप्रशंसा—meaning 'persons who are never disposed to be charitable, retain their fund of wealth' because it confers benefits upon none. भूतलमृगांकः—who is the moon ( i. e. as delighting as ) on the surface of the earth.

तालवृन्त a fan; this shows Vasantasena's extreme regard for Charudatta. कुतः स धनिकः—' the phrase is *intentionally* ambiguous. On the one hand it means: 'Where is your creditor (i. e., माथुर)?" On the other hand it means, "How can he (चारुदत्त) be a rich man?" The Shampooer is shrewd enough too see that it is the hidden meaning wnich really interests Vasantasena, and answers accordingly. सत्कारधनः &c, परेषां आदरः एव धनं यस्य चलाचलं fickle transient. The meaning of the second line सः पूजयितुं &c. depends upon the presence or absence of न (यः पूजयितुं अपि जानाति स पूजाविशेषं अपि जानाति realises the significance of honour; यः पूजयितुमपि न जानाति स पूजाविशेषमपि न जानाति i. e. by making the last part of the second line a rhetorical question 'स पूजाविशेषमपि जानाति किम्')—the last part can also mean 'receives or does not receive signal marks of honour' जानाति–लभते. अतो भवती सत्कार्या मम. Metre मात्रासमकम्. सवृत्तिः—together with means of subsistence i. e. I was engaged by him as a servant in his house. चारित्र्यं his sterling character अवशेषं what remains wlth him alone—यस्य i. e. poor अनुसन्धत्तः–are seeking for one. वासपादपविसंष्टुलतया &c.—Birds flutter about if the roosting tree (the tree in which they have built their nests) is shaken violently or broken, meaning thereby 'servants helplessely wander about in search of employment when their master finds himself in precarious circumstances (is reduced to penury). स्वामिनः दशाविपर्ययेण उपजीविनः एवमशरणाः प्रचरन्ति'. Jivananda's explanation of the line is far-fetched 'यदा पक्षिणः अपि स्वाश्रयस्य नाशे अदर्शने वा तदन्वेष्टुं यतन्ते, तदा अनयोः सभिकद्यूतकरयोः स्वजीविकाश्रयिभूतस्य एतस्य नष्टस्य अधमर्णस्य अन्वेषणं युक्तं.' तनुमध्या–'मध्ये क्षामा'—of slender waist रतदष्टदुर्विनेन अधरेण–उपलक्षणी तृतीया–marked by the lower lip which being bitten, betrays proudly your indulgence in love sports. दुर्विनीतः—सगर्वः–यथैतौ ऊर्ध्वं &c. Cf 'प्रध्यायत इवापश्यन्प्रदीपांस्तत्र काञ्चनान्. धूर्तानिव पराजितान्. Rama. यदीदृशानि &c. for gamblers will never admit that they have no money and usually it is these who are after harlots, since they earn often times money in gambling very easily. धारकः a debtor.

Pages 41–44 भूतः तव गण्डः your compact or promise to us has been fulfilled V. I. तद्गच्छतु अद्य बन्धुजनं समाश्वासितुं, rather समाश्वासयितुं accepted by Godbole and Stenzler (better). तदियं

कला &c. The phrase is one of exaggerated courtesy: 'if it may be, let this art remain in the hands of a servant of yours i. e. take me into your service.' हस्तगता—made familiar with—शिक्षिता. 'अहं भवद्गृहे कियत्कालं स्थित्वा भवत्याः सेविकाजनान् एतां अंगमर्दनविद्यां शिक्षयित्वा स्वस्थानं गमिष्यामि इति भावः' Jv. शाक्यश्रमणकः—a Buddhist (शाक्यः the name of the Buddha or his religion) mendicant, while श्रमणक is a term for a Jaina mendicant. कथं प्रत्युपकरिष्ये How should I make a return for her obligations ? The poet has taken care, as will be seen, to fulfil his wish in the eighth act. स्मर्तव्यानि &c. let this account of mine be a sign of recognition if there be a time when I should be of any use to you. अलं साहसेन because the condition of a mendicant was a very hard one in those days. यद्विहस्तं सर्वस्य जनस्य यद् i. e, दशान्तरं my state सर्वैः जनैः विहस्तंव्याकुलीकरणम् or अवमाननम् in which I am subjected to insult and fear from all (of being persecuted) तद् द्यूतेन् कृतम्. विहस्तं a condition of helplessness 'विहस्तव्याकुलौ समौ.' It can also be explainad as यद्—दशान्तरं referring to his just taking the vow of a Buddha medicant जनस्य सर्वस्य विहस्तं in which no man may lay his hands on me (as in my previous state of a (gambler), because now I am an avowed mendicant wandering about without a pie in my hand 'वयं रिक्तहस्ताः परिभ्रमामः' —besides it would be a sacrilege to attack a Buddha mendicant. Stenzler takes बीभत्सं evidently referring to his miserable condition of being a damned gambler. तद् द्यूतेन कृतं i. e., is due to my gambling. विहस्तं—'हस्तशब्देन हस्तशस्त्रः विगतहस्तशस्त्रं भवति निर्भयमित्यर्थः' प्रकटशीर्षे—not hanging my head down as before (for fear of being seen by a creditor), Cf., 'looks the whole world in the face,' The Village Blacksmith. Metre गाथा.

गन्धगजः a species of elephants giving out a strong odour. व्यवसित determined.—दुर्मनुष्यः Ill-mannered fellow. वञ्चितासि you have been deprived of a grand opportunity 'you have lost a sight.' 'विलोचनं दक्षिणमञ्जनेन संभाव्य तद्वञ्चितावाम नेत्रा' Ragh. VII. 1. आलानं—गजबन्धनं—the elephant's tying-post. महामात्रः the head keeper of an elephant उद्घुष्टं proclaimed. वृक्षान् प्रासादान् (terraces)—वृक्षप्रासादं (समाहार); अपनयत राजमार्गात्. विचलित &c. construe with स्त्रीणां भयसंभ्रमात् (understood) it can also be taken to refer to the infuriated elephant

रत्नांकुरजालप्रतिबद्धाः ( वलयाः ) studded with a network ( जालं ) of spars ( अंकुराः ) of jewels. फुल्ल &c. The city is compared, on account of the ornaments of jewels scattered about, to a lake full of blooming lotuses. ( The principal word in the Simile viz., 'a lake' is to be understood ). परिव्राजकः—It requires a great strain upon the reader's imagination to take this परिव्राजक to be the Samvahaka—and it is he as is seen from the word द्यूतलेखकं further—as very little time as allowed for the Samvahaka to suddenly transform himself into a Buddha mendicant. दण्ड a staff. कुण्डिका a bowl. शीकरैः with sprays of water from his trunk. प्रमादः a calamity विसंष्ठुल–lying unevenly, dangling about. वामचरणेन–वामचलनेन—by running in a zigzag way ( वक्रगत्या–in order to avoid being attacked by the elephant ); the word cannot be satisfactorily taken with गृहीत्वा as to be construed as वामचरणेन गृहीत्वा स दुष्टहस्ती आकारितः ( called out by name, brought to a halt—स्पर्धया आहूतः ) meaning, 'seizing by its left feet,' for गृहीत्वा has for its object लोहदण्डं' उद्घुष्य—having thundered aloud or shouted ( in order to cheer up the mendicant )' 'माभैषीः इतिपुनः पुनराश्वास्य.' Stenzler takes it as उद्घृष्य—meaning 'Stumbling over a gambler's score ( द्यूतलेखकं ) with my left foot' and Ryder remarks 'the suddenly metamorphosed shampooer has forgotten to rid himself of his gambler's paraphernalia which he drops when attacked by the elephant.' But this meaning does not seem to be satisfactory. One commentator explains it as 'वामपादेन लोहदण्डं गृहीत्वा, हस्तेन ग्रहणे हि नमन्तं हस्ती गृह्णीयात् विलंबश्च स्यादिति पादेन ग्रहणम्.' विन्ध्याशैलशिखरस्येव आभा beauty यस्य तं. विषमभराक्रान्ता—loaded unevenly—एकत्रातिरिक्तेन भरेण संभृता.' आभरणस्थानानि —places for ornaments. such as the ear, fingers, wrist &c. साम्प्रतम् —when I received in return for it a reward by far costlier than the mantle 'ममाधिकमूल्यभूषणदानानन्तरं विशेषेण शोभते. पूर्वं स्वार्थहानिभयाच्छोभा न सम्यग्दृष्टेति भावः'. The custom of marking garments with the owner's name is referred to again in the eighth act. इति वाचयित्वा सस्पृहं गृहीत्वा प्रावृणोति—She thus evinces her extreme love for Charudatta. 'दत्तं किमपि कान्तेन धृत्वांगे मुहरीक्षते' इत्यादिवचनात् अत्रकान्तात्यक्तवस्त्रग्रहणं अनुरक्ताया अनुरागंप्रकटयति. आलिंदकं a terrace बहिर्द्वारप्रकोष्ठकम्.

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## ACT III.

[ Charudatta and Maitreya return home after mid-night from a concert, and go to sleep. Maitreya has in his hand the gemcasket which Vassantsena has left behind. Sharvilaka enters. He is in love with Madanika, a maid of Vasantsena and has resolved to acquire by theft the means of buying her freedom. He makes a hole in the wall of the house, enters, and steals the casket of gems which Vasantasena had left. Charudatta wakes to find casket and thief gone. His wife gives him her pearl-necklace with which to make restitution. R. ]

Pages 45-46, पिशुनो दुर्जनः खलः wicked or malignant man. परिणामदारुणः—ultimately cruel; hard to deal with in the end दुष्करः—दुःसाध्यः दुःसेव्यः—hard to please. The first line has a reference to Charudatta and the next to Sakara. Metre वैतालीयः In some books this verse reads as follows:—सुजनः खलु कुभृत्यपालकः धनहीनोऽप्रभुरपि शोभते । पिशुनः पुनर्द्रव्यगर्वितो न च लक्ष्मीविभवावलम्बितः '.

सस्यलम्पटबलीवर्दः a bull that is addicted to (लम्पट–लोलुप) or greedy of a feast of corn ( सस्यं ). अन्यप्रसक्तकलत्रं—परपुरुषासक्तरमणी V. I. ० कलत्रः—परस्त्रीलम्पटः. स्वाभाविकः–स्वभावसिद्धः–innate.—This verse refers to Charudatta's innate propensities such as his extreme liberality of mind, his faculty of appreciating music and other arts, which become a sort of defect in a man reduced to penury. वदान्यत्वमतिभूमिगतमस्मत्स्वामिनि विपत्तिहेतुतया दोषभूतमपि स्वाभाविकत्वात् दुस्त्यजमिति ' Metre शक्वरी.

कापिवेला &c. It is a long time since. &c. गन्धर्वस्येदं–गान्धर्वं–music, singing. असमुद्रोत्थितं because वीणा is here called a रत्न although it is not a product of the occan, like tbe fourteen jewels 'लक्ष्मीः कौस्तुभपारिजातकसुरा धन्वन्तरिश्चन्द्रमा गावः कामदुधाः सुरेश्वरगजो रम्भादिदेवांगनाः । अश्वः सप्तमुखो विषं हरिधनुः शंखोऽमृतं चाम्बुधेः रत्नानीह चतुर्दश प्रतिदिनं कुर्युः सदा मंगलम्.'

हृदयानुगुणा वयस्या–मनोऽनुकूला सखी–an agreeable friend. संकेतकः—one who has made a love-appointment, संस्थापना–शरीरस्थितिकरणं–a means of composing the mind &c. Cf. 'उत्संगे वा मलिनवसने सौम्य

निक्षिप्य वीणां &c.' Megh. रक्तस्य–परस्परानुरागवतो मिथुनस्य, अविरहितस्य– of a lover. प्रमोद–उत्साहनिमित्तं–delight. भावः—विद्वान्, संगीतविद्या–विशारद; रेभिल is a friend of Charudatta and also of Sharvilaka (page 68) काकली a low soft tune 'काकली तु कले सूक्ष्मे'–इत्यमरः– 'कलसूक्ष्मध्वनि गीतं.' नस्या a nosestring गृष्टिः a young cow that has borne only one calf. गृष्टिः एकप्रसूता गौः'. शुष्क &c. The similitude here consists in the resemblance of the soft low tone to the soft low muttering of the Mantras. शुष्क suggests that the muttering takes a very long time during which the flowers wither. V. I. सूक्ष्मसुमनोदामवेष्टितः &c., suggests that काकलीगीतं is as illsuited to a male singer as a fine flower garland round the neck of a वृद्धपुरोहित.

रक्तं lovely, passionate, समं smooth, with due proportion in the variations of the tunes. भावान्वितं emotional with appropriate gestures. ललितं graceful, artistic मृदुपदवर्णस्वरादियोगात् सुकुमारं. Construe with भावैरभिलेन गीतं.' प्रशस्तवचनं words of praise or eulogy. प्रशस्त–प्रशंसा, 'भावे क्त'. अन्तर्हिता—lying concealed, i. e., it seemed as if a female were singing; his performance was so perfect that it appeared some female disguised as Rebhila, was singing. In नारदशिक्षा रक्तं is defined as 'वेणुवीणास्वराणां एकीभावे रक्तं,' also 'स्वरभावोपनीतललितपदाक्षरगुणसमृद्धं मधुरम्.'

मृदुगिरः qualifies तस्य–कोमलमधुरकण्ठस्वरस्य रेभिलस्य sweet voiced or it may mean 'soft expressions' object to श्रुण्वन् स्वरसंक्रम–स्वराणां, निषादादीनां सम्यक् आरोहावरोहरूपःक्रमः—cadence, succession of notes. श्लिष्ट–'गीताक्षरसम्मिलितम्–एकत्वेनाकर्ण्यमानं—blended in harmony मूर्च्छना– 'क्रमात्स्वराणां सप्तानां आरोहश्चावरोहणं। सामूर्च्छेत्युच्यते ग्रामस्था एताः सप्त सप्त च'— 'a duly regulated rise and fall of sounds conducting the air and the harmony through the key or passing from the key to another in a pleasant manner.' तार high-pitched. हेलया संयमितं easily or dexterously controlled (from straying into a false note). रागात्– 'with passionate enthusiasm.' Construe गीतसमये विरतेऽपि यत्सत्यं स्वरसंक्रमं &c. श्रुण्वन् इव गच्छामि. Cf, 'वृत्तिर्व्यञ्जनधातुना दशविधेनाप्यत्रलब्धामुना &c.' Naganand I. 14; or 'अंगैरन्तर्निहितवचनैः सूचितः सम्यगर्थः &c.' Malavika II, 8. आपणः a market. उन्नतकोटिः—with her ends

raised ( curved ). 'विषाणंस्यात् पशुशृंगेभदन्तयोः'—elephant's tusk. With reference to this verse, see Introduction—Time—Analysis.

Pages 47-48 पादौ धावितुं—to wash or cleanse the feet. This custon of washing the feet upon a person's return home is in vogue even now. 'It was equally the practice of the Greeks;

'Next my girl, sprightly nymph, brings her
napkin and lymph.

Feet and ankles are quick in ablution'
( Quoted by Wilson ).

अलं सुप्तजनं &c. This remark shows Charudatta's nobility of mind and tender regard for his servants. धावयति sets to wash डुण्डुभः a poisonless serpent. Vidushaka being void of all the qualifications for a ब्राह्मण, rightly compares himself to a डुण्डुभ a serpent merely in name. सुवर्णभाण्डं—the golden casket deposited by Vasantasena. निद्राचौरं—that robs me of my sleep ( since he has to guard it very carefully ). प्रकाशनारी a public woman. Metre उपजाति.

मनुष्यसत्वं—मानवबलं तिरस्कृत्य. जरा old age too, ललाटदेशात् उपसर्पति, since the first sign of old age is the gray hair on the head. Figure is उपमा. Metre वंशस्थविलम्. परिणाहो विशालता—bulk, circumference. कर्ममार्गचौर्यक्रियोपायं सन्धि a breach or a passage in order to proceed with my thieving. निर्मुच्यमानः—निर्मोकेन त्यज्यमानः—casting off his slough (if the v. I. जीर्णतनु is adopted )—with the reading of the text it means, 'escaping.' He compares himself to a serpent with a worn out body and escaping from out of an obstacle, getting well scratched thereby since he too experiences the state ( has his back or sides scratched ) while passing through the breach. Metre. वसन्ततिलक. नृपतेः पुरुषाः नगररक्षकास्तेभ्यः शंकितः प्रचारः गमनं यस्य—Who am walking about in apprehension of the city guards. घनपटल॰—When taken with रजनी it means 'घनानां पटलतमसा निरुद्धा obscured ताराः stars यस्यां सा; and in the case of जननी it means घनाभ्यां प्रवृद्धाभ्यां पटलतमोभ्यां तिमिराख्येन पटलाख्येन च नेत्ररोगाभ्यां निरुद्धा तिरोहिता darkened तारा कनीनिका pupil यस्याः V. I. घनतिमिरनिरुद्धसर्वभावा in which all things ( सर्वभावाः ) are covered by thick darkness. This epithet is applicable only to

रजनी. 'पटलं वृन्दं नेत्ररोगश्च तारा नक्षत्रमक्ष्णः कनीनिका च.' संवृणोति- conceals me from the guards. He compares the night to a kindhearted mother because the night protects and helps him like a fond mother who looks after her son, although he may be wicked and misbehaved. 'जननी च वत्सला दृष्टितिरोधानादुपगूहनेनैव केवलं पुत्रप्रीतिमनुभवति or 'यथा जननी नीतिशून्यं अतिदुर्वृत्तमपि सुतं यत्नात् वस्त्रादिना संवृणाति, तथा तमिस्रापि तमसाऽजस्रं चौरतनयं संवृणोति' Metre पुष्पिताग्रा. दूषयामि—I shall disfigure; make a hole. वर्धते ( इदं चौर्यं )—which thrives when others are in sleep. चौर्यं is विश्वस्तेषु those who are confident or free from care or are off their guard वञ्चनया परिभवः अवमानना, न तत् शौर्यं. However, स्वाधिना वचनीयता अपि वरं, बद्धः सेवाञ्जलिः न वरम्. द्रौणिः अश्वत्थामन्, the son of Drona. 'नरेन्द्राणां सधृष्टद्युम्नानामुप- पाण्डवानां सौप्तिकै ( adj. from सुप्ति sleep-that which belonged to i, e. which was perpetrated in sleep ) सुप्तौ सुप्तेषु वा भवे वधे कृतः एष मार्गः प्रवर्तितः—When all the warriors on the side of Duryodhana were killed, अश्वत्थामा one night saw an owl killing its enemies while these were fast asleep, He took a hint at this and having managed somehow to get an entrance into the Pandava camp, he murdered the sleeping warriors and the ehildren of the Pandavas who were absent from the camp that night. Sharvilaka quotes this instance particularly to extricate himself from the charge of practising thieving. although he was a Brahman : for even a renowned warrior and a great Brahman, such as Asvatthama was, had to take resort to this method.

Pages 49-50 करालः wide, yawning सन्धिः a breach. न दर्शनान्तरगतः- construe with भित्तिनां—which may not be seen on the wall very easily; by others such as the policemen or by the people or दर्शनं शास्त्रं science of thieving दर्शनान्तरगतः found in or in accordance with the directions laid down in the treatises on robbery, न करालः भवेत्—how am I to effect a breach so that it may well suit the scientific directions and may not be contrary ( करालः विपरीतः ) to these? लोष्टककृशं—कृशीभूतलोष्ट- 'Meagre in masonry being corroded by saltpetre or acid water. कस्मिन् ( देशे ) स्त्रीजनदर्शनं न भवेत् अत एव च अर्थसिद्धिः भवेत्—for his purpose will be frustrated at the sight of a woman : for a thief ought to avoid women's quarters and must not kill a woman, according to the several conventionalities of robbing, हर्म्यं a mansion, 'हर्म्यादि धनिनां

वासः '. स्त्रीजन &c,, perhaps at the sight of a woman, a thief may lose his firmness of purpose, or being light in their sleep women will wake and raise an uproar. दूषिता—weakened. मूषिकोत्करः rubbish thrown by rats उत्करः ( उत्+कृ ) that which is thrown up, स्कंदपुत्राणां—of the sons ( i, e, devotees of ) of Skandha, the son of Shiva and the patron deity of robbers—स्कंदकृतशास्त्रोपजीविनाम्. चौरविद्या, the science of thieving, is ascribed to योगाचार्य who was taught the science by god Kartikeya, कनकशक्ति—the wielder of the golden lance i, e. स्कंद. आमेष्टका—a raw or unbaked brick ( इष्टका ). पद्मव्याकोषं &c, सप्तविधः सन्धिः seven different shapes in which a breach can be made. पद्म०—विकसितपद्माकरं—one shaped like a fullblown lotus भास्करं—like the sun, विस्तीर्णं—oblong ( it is a separate form of breach ). The first two lines quote the seven forms of breach according to चौरदर्शन 'इष्टकाभित्तौ संस्कारवशेन पद्मव्याकोशादिसंज्ञाः सप्त सन्धयः'. Supply at the end of the second line 'these can be made by me'. स्वस्तिकं having the shape of a स्वस्तिकं the auspicious mark ( cross with ends bent round ) शिल्पं—skill in architecture. Metre वैश्वदेवी. विषमासु—विपरीतासु—unsuccessful. Regnaud and Bohtlingk take it to mean 'difficult.' This epithet anticipates and explains the दोषान् in the fourth line ( Journal-A. S. ) कल्पनासु०सन्धिरचनासु—creations of breach, प्रतिवेशिन् a neighbour, Metre वसन्ततिलक. वरदः a boon-giver. People worship Kartikeya for the recovery of thier stolen goods. It is on this account, therefore that thieves try to propitiate him. ब्रह्मणि साधुः—ब्रह्मण्यः. देवव्रत—may be the name like भास्करन्दिन or it may mean 'whose law is divine'. योगरोचना—a magic ointment समालब्धं-युक्तं, लिप्तं—Besmeared. प्रमाणसूत्रं—measuring line—tape. ( For the implements of theft, see Dashakumara Charitam II ), उपकरणद्रव्यं—useful or serviceable thing. मापयति—देहानुरूपपरिमाणं करोति. संप्रयोगः fastenings. उद्घाटकः a key. यन्त्रेण a bolt, a lock दृढं तस्मिन् कपाटे. कीट such as scorpions. परिवेष्टनं—दष्टप्रदेशे बन्धनं—serves the purpose of a tourniquet. Metre वसंततिलक. एकलोष्टवशेष one more brick remains to be removed to make the breach complete चिकित्सा administration of a remedy, महीतलनिर्गता—बहिः प्रसृता—streaming out. पर्यन्ततमः समावृता—Hemmed in by darkness. पिञ्जरा reddish-brown. सुवर्णरेखेव &c. a beautiful simile; the bright flame amidst the gloom of darkness all about is aptly compared to a

streak of gold on a black touch stone (कष:). Metre वंशस्थ. प्रतिपुरुषं &c. He is very careful and cautious—a dummy, an effigy of a man made of straw to insert through the breach, thus furnishing a means of knowing whether the inmates of the house were awake or asleep; if anybody is awake, the dummy would be caught and he could escape. May it mean 'a shadow of himself'? सलिलं–water 'सलिलसेके तु मार्दवान्न विराविष्यति.' प्रतीक्ष्य—विलम्ब्य—putting his back against the door. लक्ष्यसुप्त—व्याजसुप्त—feigning sleep, as opposed to परमार्थसुप्त—really asleep. शंकितैः—agitated. तुल्यान्तरं वर्तते is regular or at regular intervals. v. l. स्वप्नान्तरं वर्तते- स्वप्ना-न्तरं here qualifies इदं द्वयं—i. e. these are fast asleep. विकला दृष्टिः eye-moving, agitated. गात्रं—शय्याप्रमाणाधिक—extended beyond the dimensions ( प्रमाणं ) of the bed. 'कृत्रिम निद्रायां शरीरस्य शय्याविच्युते : असम्भव :' न मर्षयेत्–न सहेत. The figure is स्वभावोक्ति being a true description of a man in sound sleep. Metre शार्दूलविक्रीडित्. दर्दुरः—a flute, पणवः—पटहभेदः a kind of small drum 'पणवानकगोमुखाः' Bg. I- वंशाः—Reedpipes, भवनप्रत्ययात्—out of faith in the grand appearance of the mansion 'गृहस्यास्य बहिराडम्बर- मालोक्य मयैतद्विश्वस्तं यदेतत् धनिकगृहमिति.' For the use of the word परमार्थ cf, परमार्थेन न गृह्यतां वचः Sak. तन्ममापि नाम &c. Can any treasure remain hidden from me, from Sharvilaka who am an expert in the Science of Thieving? I can very easily ferret or find it out. भुमेः उत्थाय करस्थं स्यात्' नामग्रहेणैव अविपन्नशाक्तित्वंदर्शितं. 'भूमिगर्भस्थस्यापि धनस्य हरणं मम न असाध्यमित्यर्थः' Ryder proposes to take it as 'well the property belonging to me too, to Sharvilaka, is underground' that is 'I have no property' and remarks that it is merely a humorous after-thought to the preceeding sentence. This explanation is, however, far from satisfactory. बीजं—'भूतलनिहितधनस्य सदसत्त्व ( presence or absence ) ज्ञापकम्—seeds that betray wealth buried underground अभिमन्त्रितो बीजविशेषः धनसाहितभूतले क्षिप्तः बहुलीभवति इति चौरशास्त्रप्रसिद्धिः स्फारीभवति—बहुलीभवति—expands, multiplies.

Pages 51-52 उत्स्वप्नायते—स्वप्नदर्शनात्जल्पति 'उद्भूतः प्रलपितादिना प्रकटीभूतः स्वप्न स्वापकालिकं ज्ञानं यस्य स इव आचरति He fell asleep while talking of thieves and hence dreams accordingly. लघुत्वात्-भीरुत्वात् on account of his being a weak—minded man.

स्नानशाटी—bathing-garment. तुल्यावस्थं—दरिद्रं—poor like myself. गोब्राह्मणकाम्यया &c.—काम्यया i. e. अभिलाषेण desire—the idea is, if you refuse to grant my request i. e. if you do not take this, you would incur the sin of not fulfilling the desire of a Brahman or a cow गोब्राह्मणानां अभिलाष+अपूरणे यत्पातकं स्यात् इदानीं मम हस्ताद्भाण्ड+अग्रहणे तव तादृशं पातकं भवितेति' 'गोब्राह्मणयोःइच्छाप्रतिघाते हि महत्पातकं उक्तम्.' अनतिक्रमणीया-not to be disregarded. आग्नेयः कीटः a moth that can extingush lamps-अग्निषु परीक्षितः, अग्निसंयोगेऽप्यविनाशी अस्ति-धार्यते-धार्यते इति स्मृतम्'—I know I have. भद्रपीटेन-तदाख्येन कीटेन—Name of the moth. अप्रतिग्राहक—who never accepted a gift; for the greatness of such a Brahmana cf 'शक्तः प्रतिग्रहीतुं यो वेदव्रतः, सुसंयतः। लक्ष्यमानं न गृह्णाति स्वर्गस्तस्य सुनिश्चितः' अथवा मयापि &c. V. I. ब्राह्मणकुले is better than कुलेन ( qualifying मया ): or it can be taken as मयापि ब्राह्मणकुले न धिक्-कृतमन्धकारं ?—Have I not &c. प्रणयं करोमि—प्रार्थनां करोमि. निर्वर्तयामि—Shall fulfil his desire. उष्णीकृत्य—by his natural heat of body पण्यं—Wares, महाब्राह्मण—cf note on page 19 ( Notes ).

Pages 52-55 अनिर्वेदितपौरुषम्-( दारिद्र्यं) in which one neglects one's manly virtues निर्वेदः—प्रकरणनिश्चयः तदभावः अनिर्वेदः—अनिर्वेदितं अनिश्चितं अगणितं ( V. I. अनिवेदितपौरुषं—अनिवेदित i. e. अकथितं अगणितं this V. I. is better because it is simple. cf for similar form. निधन and निर्धन ) पौरुषं यस्मिन्—not counted i. e. disregarded or neglected. Metre अनुष्टुप्. स्तम्भीभूत्वा. standing still like a post. ममापि-रक्षिणः Supply शंकास्थानं-am I to be in dread of &c. ग्रहालुञ्चने—a hawk ( श्येनः ) in holding in clutches ( ग्रहे-ग्रहणे ) and tearing to pieces ( आच्छिद्य हरणे ). मार्जारः &c. क्रमणे may mean either (1) climbing or (2) walking without making any sound like a cat. तुलने in judging. दीप &c. like a lamp, I can see everything in the dark. डुडुमः a lizard संकटेषु—in very narrow places, i. e. I can slip through such places like a lizard 'झटिति छिद्रान्तरप्रवेशपटुर्गृहगोधिका, स्वात्मरक्षासमर्थः सरटोवा'. स्थले on land. परिसर्पणे in flying about. शश इव—भुवन—may be taken to mean निलयनस्थानं a hiding place. हताश a slang expression, one whose hopes are frustrated'. सन्धिं दत्वा —सन्धिंकृत्वा. उपरितलात् निपातिताः thrown down इष्टका bricks यस्य ( qualifies सन्धिः) असदृशजनः—अयोग्यजनः—संप्रयोगः—unworthy person

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such as a thief. संप्रयोगः contact. दुष्कृतासहनात् विदीर्णहृदयमिव दृश्यते, उत्प्रेक्षा. Metre पुष्पिताग्रा. आगन्तुकः–नवागतः a stranger who is not likely to know our real state. व्यापारं–चौर्यक्रियां–his art i. e. thieving; his vocation वैदेश्यः a foreigner, न वेदितवान् &c. for it is the penniless that enjoy sound sleep. विस्रब्धसुप्तं–धनैर्विरहितं अत एव निःशंकसुप्तं. निवास-रचना–आवासगृहं–mansion प्राक् before he entered. खिन्नः fatigued wearied. किमसौ–तपस्वी Charudatta shows here a misplaced compa-ssion and a mistaken sense of dignity. अपहृतं भवेत् i. e. अभविष्यत् कदाचिदेवमपि स्यात्–for he too had washed his hands and feet before he went to bed. कृतार्थः–successful. तूलयिष्यति–न्यासहरणापवादात् तूलमिव लघूकरिष्यति–will think light of me V. I. तुलयिष्यति will suspect me (' संशय व्युदासार्थं तुलायां संस्थाप्य परीक्षिष्यते–' तुलाग्न्यापो विषं कोशो दिव्यानीह विशुद्धये '—Yajnavalkya ), or slight me अवज्ञास्यति. प्रणयः—ग्रहणार्थं लोभः, ग्रहणाभिलाषः. अपलप्—deny. अभिधास्ये किं–a question. न्यासप्रतिक्रिया–recompense for the deposit. अपरिक्षत-uninjured. शरीरेण परिक्षतः स आर्यो वरं मनाक् प्रियः न तु चारित्र्येण परिक्षतः-न्यासापहारदोषग्रस्तः मनागपि न प्रियः. शौण्डीरतया–on account of his pride.

Pages 56-57 पुष्कर &c, 'नलिनीदलगतजलमतितरलम्'–Mohamudgara. प्रतीच्छ take, receive. रत्नषष्ठी–the रत्नषष्ठीव्रत is observed in order to regain one's lost fortune. 'रत्नदानं अत्र विहितम्.' प्रतिग्राहयितव्यः-दानग्रहणं कारयितव्यः must be made to accept a gift i. e. I have to make a present &c. तत्तस्य कृते &c. you may take this and make a present of it to a worthy Brahman ( meaning thereby, in this particular instance, Charudatta himself. ), तस्य कृते may mean either (I) व्रतस्य कृते or (2) ब्राह्मणस्य अपरस्य. The second explanation is better for she gives it over to Maitreya with the express purpose of relieving Charudatta of his anxiety intending Charudatta to be the Brahmana whom the present is to be made. मां लज्जितांकुरु–This will happen, if Charudatta refuses to accept the gift; she therefore asks मैत्रेय to do all in his power to make him accept it. अकार्यं–देवीयाञ्चादिरूपं–such as applying to Dhuta for help in the matter. ब्राह्मणी–Dhuta, his own wife. क्षतद्रव्यः–लुप्तधनः who has lost his wealth. अर्थतः–धनेन or कार्येण विभवानुयतो following me in all the vicissitudes of fortune. यत् i. e. सत्यं sterling honesty दरिद्रेषु दुर्लभं अस्ति. विश्रम्भात्–, अस्मदभिप्रायानुविधायिनी इति त्वयि विश्वासाद्धेतोः through familiar confidence. प्रत्ययः confidence, trust. शरीरस्पृष्टिका

शापितोऽसिस्पृष्टिका embrace, touch–' सत्यच्युतिनिराशाय गात्रसंस्पर्शेन शपथकरणं लोकप्रसिद्धं. ' सुसंहृतः–सुष्ठु संवृतः–carefully closed. बहुल–great. न यस्य रक्षांपरिहरामि–I cannot help concealing it. ' यस्य सन्धे रक्षां–रक्षणं स्वरूपेणां-वस्थापनमिति यावत् न परिहरामि नोपेक्षे सन्धिं अपूरितं रक्षितुं न शक्नोमि. ' Jivananda. Stenzler adopts V. I. नृपस्य रक्षान् ( the king's guards or watchmen ) परिहरामि. The difficulty in this line crops up because of the presence of न. रक्षां न परिहरामि 'I do not avoid preservation' means 'I should like to keep it as it is'–this is exactly the reverse of what the speaker intends to say. Ryder proposes a bold emendation: 'नयस्य रक्षां परिहरामि and translates ' I avoid the preservation of justice ( नय ) i. e, I am willing under the circumstances to thwart the law because of the abundant evil of scandal–scandal is such a dreadful evil that I am justified in departing from the course of conduct which strict justice demands'. अकृपणशौण्डीर्य &c—so as to show the loftiness of spirit ( शौण्डीर्य ) of a noble-minded person ( अकृपण ) i. e. proudly and magnanimously—adv. modifying ( अभिधातव्यम् ). शौचं mourning allutions.

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## ACT IV.

[ Sharvilaka comes to Vasantasena's house to buy Madanika's freedom. Vasantasena overhears the facts concerning the theft of her gem-casket from Charudatta's house, but accepts the casket, and gives Madanika her freedom. As Sharvilaka leaves the house, he hears that his friend Aryaka, who had been imprisoned by the king, has escaped and is being pursued. Sharvilaka departs to help him. Maitreya comes from Charudatta with the pearl-necklace, to repay Vasantasena for the gem-casket. She accepts the necklace also, as giving her an excuse for a visit to Charudatta–R. ]

Pages 58–59, चित्रफलकः a picture ( lit, picture–board ). वेशवास-दाक्षिण्यं–courtesy ( दाक्षिण्यं परच्छन्दानुवर्तिता चातुर्यं वा ) of the courtezans. ' वेशो वेश्याजनाश्रयः ' Amara. अलीकदक्षिणः–feigning politeness. अन्यथा स्थितेन मनसा वाङ्मात्रदर्शितदाक्षिण्यः '. उपहसनीयतां &c. I am anxious not to expose myself to the ridicule of my friends ( because of having

been attached to a lover not worthy of her in point of wealth ): or सखी may refer to मदनिका—I don't wish to give you an occasion to laugh at me for my over-eagerness to meet my lover ( उत्कंठां ज्ञात्वा त्वं मां सखी परिहसिष्यसि इति ). यतस्तावादार्यायाः...किं पृच्छयते—Madanika means to say : I think the picture is faithful to the original because your eye and heart are intent on it (i. e, because Vasantasena herself seems to be conscious of the faithfulness of the picture ). Wilson translates 'when ( यतः ) your eyes and thoughts are intent but on one object, it is very unnecessary to inquire the cause'. The next sentence contains Vasantasena's answer. With the former explanation Vasantasena's answer refers only to the drawing; but मदनिका in her remark सखीजनचित्तानुवर्ती &c. gives a different turn to the conversation and as this remark follows Vasantasena's reply सुखीजनादुपहसनीयतां रक्षामि it seems Madanika understands that Vasantasena refers the whole conversation to her love for a poor man. सखीजनचित्त &c. Vasantasena's companions will follow the bent of her mind ( even if she were disposed to love a poor man ). गृहीतावगुण्ठनं Veiled. सुवर्णदशसाहस्त्रिकः–the value of which is ten thousand Suvarnas i. e. Mohors. The last word undergoes वृद्धि and the meaning is determined by the प्रत्ययः ' कर्णीरथः प्रवहणं डयनं च समं त्रयम् ' Amara. प्रवहणं carriage ( रथविशेषः ). V. I. रक्षान् in place of रक्ष्यान् is better-guards. वचनीयदोषं दत्वा–' रात्रिः चौर्यादिदोषास्पदमिति ' लोकापवाददोषं रात्रेः दत्वा—casting the guilt of censure on the night: people do not find fault with the man who commits evil deeds during the night because they do not know him: therefore they satisfy themselves by censuring the night 'बहूदोषा हि शर्वरी—the whole means चौर्येण निशांदूषयित्वा. जित्वा &c. without being overpowered either by sleep or by the guards. क्षपा—the night : the moon, as well as the thief, thrives during the night: but both fall pale at the close of the night and the rise of the sun. Metre उपजाति. त्वरितगतिः walking with a quickened pace. V. I. " गतिं qualifies मां तुलयति–suspects ' परीक्षते जनोऽयं मां चौर इति ज्ञातवान् न वेति.' शंकितः apprehensive of ' Thus conscience does make cowards of us all ' Hamlet.—The last line is an instance of the figure अर्थान्तरन्यास. Metre प्रहर्षिणी. नारीनाथं गृहं &c the चौरशास्त्र forbids a thief to enter such a house; it was unlucky for a thief to see a

woman during his expedition—नारीनाथं where a woman was the only head.

Pages 60-63 नरपतिबलं–the police force. गृहदारु–pillar of the house. पार्श्वायाते–समीपवर्तिनि सति. निशा &c. नभःसमाच्छन्नायां निशायामपि दिवसवत् निःशंकभावेन व्यवहृतं—I turned the night into the day i. e. acted as freely and fearlessly as during the day. Metre हरिणी. तालवृन्त a fan of palm leaf. गुणै :—रूपवयोदाक्षिण्यादिभिः. विशेषयन्ती surpassing. cf. रक्ताशोकविशेषितगुणौ बिम्बाधरालक्तकः &c. Malvika III. 5. fig. उत्प्रेक्षा. Metre पुष्पिताग्रा. अभुजिष्यांकर्तुं to free her from slavery भुजिष्या—a female slave. Sharvilaka wished to free her from her slavery by paying a large sum to the avaricious mother of Vasantsena, and to make her his lawful wife. विविक्तं इदं—a question, 'a solitary place.' गवाक्षं–a window ( lit. bull's eye ) 'गवामक्षीव or गावो जलानि किरणानि वाक्षन्ति व्याप्नुवन्ति एतमनेन वा ' यदि मम च्छन्दः if I had my own way, if my will prevails. उद्वेजनीया–भीषणा—Capable of rousing horror in the mind of others. अखण्डितचारित्रोऽसि Is your character yet without a stain ? Have you still a character to maintain ? विरुद्धं Contrary to morals; any thing very bad', विप्रस्वं =विप्र+स्वं wealth—the property of a Brahmana. अभ्युध्दृतं–Collected, धात्री–fostermother, an ayah. The stealing of विप्रस्वं is a great sin—ब्राह्मणस्वापहरणात् सर्वांगेषु प्रजायते । वेदना दारुणा तप्तज्वरश्चैव भवेत्सदा ॥ Manu VIII. 389. The first three lines constituting a poetical cause of the last line, the figure is काव्यलिंग Metre शार्दूलविक्रीडित. प्रमाणादिव—परिमाणं गृहीत्वा इति यावत्—as if made to suit your body. अप्रकाशः—गूढः सन्, अप्रकाशनीयः--So as not to be seen by others. In Bhasa's चारुदत्तं we read अप्रकाश्यः which means ' which is not to be disclosed' अयं जनः i. e, Vasantasena. 'अतिचतुरा रूपाजीवाः ' it is impossible that a वेश्या who never remains confined in the fourwalls of the house, should ever wear ornaments that could not be seen by others: a वेश्या and अप्रकाश अलंकारधारण are both incompatible with each other. विषादेन दुःखातिशयेन स्रस्तानि पतितानि or गलितानि सर्वाणि अङ्गानि यस्याः संभ्रमः fear अभुजिष्यात्वं ( नीयमाना ) freedom from slavery. प्रियं—Sharvilaka's jealousy was all roused at this word of Madanika. सद्वृत्ताः सदाचाराः ( well behaved, virtuous ) पूर्वपुरुषाः ( ancestors ) यस्मिन् तादृशेकुले. मन्मथ &c. although cupid may

have killed all virtues in me, I still retain my pride ( मानं रक्षामि ) साकूतं adv. Significantly. इह &c. just as large trees bearing fruit, come to be void of fruit, when eaten of by birds, so also rich youth ( कुलपुत्राः ) possessing large property ( सर्वस्वं ), come to be reduced to poverty when they are preyed upon by harlots. 'महाविभवोऽपि वेश्याभिर्निर्धनः क्रियते, किं पुनर्मादृशः दुर्गतः इति;' the figure is समस्तवस्तुविषयं सावयवं रूपकम्. अलं totally. प्रणयेन्धनः—love is fed or fostered by fond attachment just as fire is fed by fuel ( इन्धन ). The figure is एकदेशविवर्ति सावयवं रूपकं. पुर्वश्लोके ( in. 3. 10. ) वेश्यादोषः उक्त अत्र तु वैषिकपुरुषदोषः इति विशेषः ' cf 'वेश्यासौ मदनज्वाला रूपेन्धनसमेधिता कामिभिर्यत्र हन्यन्ते यौवनानि धनानिच'—सुभाषितरत्नाकर In both these verses the figure is metaphor—सर्वस्वं is represented as fruit, कुलपुत्राः are represented as large trees and the courtezans are the birds that peck at and eat off the fruit. So also सुरतं is the flame; कामः is represented as fire and प्रणयः as इन्धनं. भुजंगकन्यापरिसर्पणानि-भुजंगीनां वक्रचचलगमनानि crooked and unsteady creepings of female snakes. **Translation**—श्रिया &c For riches and women make crooked and unsteady shifts like a female snake ( 3. 12 ). स्त्रीषुन रागः &c-One should not love women; for women only dishonour &c. [ Make these additions in the translation of 12 and 13 on page 47 Trans ]. विरक्तभावाः—void of love. विश्वासयन्ति—make others confide in them सुमनाः—( f ) a great-flowered jasmine growing in a cemetery. Here is a slight illogicality of सुमनाः a singular noun being compared with वेश्याः a noun in the plural. Again in the next verse स्त्रियः are compared to a वीची a wave & संध्याभ्रलेखाः nouns in the Singular. मुहूर्तरागाः—There is a *pun* upon the word रागः which means (1) red colour in the case of the अभ्रलेखा, and (2) love, in the case of स्त्रियः. हृतः अर्थः धनं याभिः ताः हृतार्थाः अलक्तकः red lac or sap of certain trees ( formerly used by women to dye certain parts of their body particularly the soles of the feet ). cf for 14 and 15. 'हसन्तं प्रहसन्त्येता रुदन्तं प्ररुदन्त्यपि । अप्रियं प्रियवाक्यैश्च गृह्णन्ति कालयोगतः' ॥ 'संमोहयन्ति मदयन्ति विडम्बयन्ति निर्भर्त्सयन्ति रमयन्ति विषादयन्ति, एताः प्रविश्य सदयं हृदयं नराणाम् किं नाम वामनयना न समाचरन्ति' ॥ 'also अलक्तको यथा रक्तो निष्पीड्य पुरुषस्तथा अबलाभिर्बलाद्रक्तः पादमूले निपात्यते ॥' मदप्रसेकं—they pour the effusion of their bloom; effusion of delight; or sprinkling of wine from the mouth; or conceitedly sport with one (साहंकारव्यवहारं) Jivanand.

PAGES 64-67. न पर्वताग्रे &c. cf ' स्वभावो दुरतिक्रमः ' प्रकीर्णाः sown; scattered about, वेशजाताः born in a brothel. अयं न भवसि— दृश्यमान एव सन् न भवसि, अद्यैव नाशयिष्यामि—Here thou ceasest to live. असंबद्धभाषकः:—One who talks mere nonsense, अञ्चलं the end of his garment. असंभवनीये &c. ' स्वामिनीमनोरथप्रियतमे कथं मम अनुरागः सम्भाव्यते इतिभावः ' पत्रैः वियोजिता—has been deprived of leaves. He thinks that in thus stealing the casket which belonged to Vasantasena & thus harming her, he has acted like a man who plucks off with his own hands the leaves of the self-same tree under which he had taken shelter, being distressed by the scorching sun. The fig. is अप्रस्तुतप्रशंसा ' अत्र ग्रीष्मसन्तप्तेन छायार्तमाश्रितशाखायाः स्वयंपत्रशातनरूपावादप्रस्तुतमदनानलसन्तप्तस्य शर्विलकस्य मदनिकालाभार्थमाश्रितायाः वसन्तसेनायान्यासीभूतालंकारापहरणरूपप्रस्तुतावगतेः अप्रस्तुतप्रशंसा अलंकारः ' [ स्त्रियोहिनाम &c. ' स्त्रीणामशिक्षितपटुत्वं &c ' Sak. ] प्रतिनिर्यातय—return. चन्द्रात् &c. you need not fear a prosecution at Charudatta's hand, just as no heat can possibly be expected from the moon. कथयसि &c. i. e. don't praise before me his merits ( of चारुदत्त ); जनयति ममवेदं—वा here connects the sentence with the first line and thus we can take it as न जनयति; v. l. नेदं is a good reading. ' Read किं नु कुर्यात् ? नीतिविरुद्धं—impolitic. नष्टचन्द्रायां &c Sarvilaka compares his mind that is clouded by his wickedness and has lost its ingenuity, to a night in absence of the moon. कामदेवगेहं temple of Cupid that was in the garden of Vasantasena. Vasantasena has been all the while sitting in her garden. विहस्य—because Vasantasena knows the significance of आत्मसंबन्धिनं अपि न जानामि ? for she had overheard all the conversation between शर्विलक and मदनिका. अहमार्यचारुदत्तेन भणिता &c. 'Vasantasena means that there is as much truth in her giving मदनिका to Sharvilaka on Charudatta's requisition, as in his bringing the ornaments as Charudatta's messenger' (P.) ईश्वरः rich wealthy ' ईभ्य आढ्यो धनी स्वामी ईश्वर पतिरीशिता '—अमरः उडुपः the moon ( उडुः a star+पा ) the lord of the stars or constellations. Cf ' गुणेषु क्रियतां यत्नः किमाटोपैः प्रयोजनम्, गुणैर्गौरवमायाति न महत्यापि सम्पदा । पूर्णेन्दुर्न तथा वन्द्यो निष्कलंको यथा कृशः ॥ Sudhashitaratnabhandara: प्रवहणं— a two-wheeled car drawn by oxen and enclosed with curtains. सुदृष्टांमांकरुः—Look at me well this custom that was intended to ensure

one's not being forgotten, came to be mode of affectionate farewell. दत्तासि–विवाहविधिना परहस्तं गमिताऽसि '–Jv. एष जनः refers to Vasantasena. साम्प्रतं त्वमेव &c because मदनिका was now a married woman and the wife of a Brahmana and as such superior in status to a courtezan. वधूशब्दस्य अवगुण्ठनं–the veil in the form of the title of a bride i. e. honour and dignity of wifehood v. l. वधूशब्दावगुण्ठने- वधूशब्दः अवगुण्ठनं च. राष्ट्रियः—the chief of the police; governor. It cannot be taken to mean the brother-in-law of the King, for Samsthanaka nowhere appears as a government officer, giving sensible orders in Sanskrit. सिद्धादेशप्रत्ययपरित्रस्तेन राज्ञा–by the King who apprehended danger out of his belief in the saying of the soothsayer. घोषः Hamlet or station of herdsmen. अप्रमत्त–watchful. सम्प्रति–now, in these times of trouble and disturbances. प्रियसुहृन्मे बद्धः । कलत्रान् &c. He hesitates about the course to follow since he cannot neglect a friend in trouble, nor can he disregard the wife he has just married. ' कथं सुहृद्विपदेकतः कलत्रमन्यतः, द्वयं चानुपेक्ष्यं तदिदं संकटमित्यर्थः ' एवं नेदं &c. Madanika, sees clearly her position: she cannot return to Vasantasena as she is a married lady now, if her husband leaves her thus abruptly: whom is she to go in that case? ' न मां मध्येमार्गेत्यक्त्वा गन्तव्यम्. '

Pages 68–69. उदवसितं–dwelling. Dr. Ryder remarks, 'This is the only indication in the play that Sharvilaka is the son of Rebhila. ज्ञातीन् either of Sharvilaka and Aryaka or of the King Palaka, who are jealous of him ' राज्ञः समानकुलान् सहजशत्रून्. ' विटान् rogues, cunning fellows, such as himself or दर्दुरक who has already said ' सर्वश्चास्मद्विधो जनस्तमनुसरति '. वर्णः Distinction ' वर्णौ द्विजातिशुक्लानि यशो गुणकथासु च '. उत्तेजयामि–shall rouse to action against; shall excite their anger against. यौगन्धरायणः &c, उदयन or वत्स is a celebrated character. He was grandson of शतानीक, son of जनमेजय, the grandson of अर्जुन. वत्स was named उदयन from being educated on the Eastern or उदय mountain by the sage जमदग्नि When arrived at maturity, he was decoyed into captivity by चण्डसेन the King of Ujjain. He was liberated by means of a clever intrigue by his minister यौगन्धरायण, and in his escape he carried off वासवदत्ता, the daughter of चण्डसेन. The adventures of Vatsa are recorded in the

वासवदत्ता of सुबन्धु and in the बृहत्कथा of गुणाढ्य, an extinct work in the पैशाची dialect 'which survives in सोमदेव's translation named कथासरित्सागर cf. प्राप्यावन्तीनुदयनकथाकोविदग्रामवृद्धान्' Megh I. 30, Metre वसन्ततिलक. आहितात्मशंकैः—आहिता स्थापिता आत्मनि शंका भयं यैः—'स्वदोषतो लोकविद्विष्टैः स्वयमेवभीतैः न त्वस्मत्सुहृदाऽपकृतैः—who have raised imaginary apprehensions of their own. सरभसम् violently; quickly. Metre पुष्पिताग्रा. राहुमुखे Rahu was one of the Asuras who at the churning of the ocean crept amongst the gods and stole a draught of the अमृत. The intruder was detected by the sun and the moon, who pointing him out to Vishnu, that deity decapitated the demon. hence his immortality and the enmity of the planets. W; बन्धुलः—a bastard ( the characteristics of a bastard are given in verse 28 )—Vasantasena wants to show मैत्रेय every mark of respect; hence the escort. पुष्पकविमानेन &c.—the पुष्पक car belonged to Kubera; but Ravana took it from him by force of his might that was the result of his penances. He compares himself to Ravana, for the latter was conveyed in the aerial car in company of his ministers and queens and all retinue; मैत्रेय too is being conveyed by a retinue consisting of men and women नरनारी ( चेटी and बन्धुल ) and fancies Vasantssena's mansion to be like the Pushpaka car itself. V. I. नगरनारीजनेन means 'by a number of courtezans;' some explain it as 'नरयुक्ता नारी नरनारी सोद्वाहिका यस्य पुष्पकमपि सा नरनारी सीतारूपा उद्वहनीया यस्येदृशम्.' Dr. Ryder sees a pun on पुष्पक and translates. 'I travel with another sort of blossom ( पुष्पक—Blossom )—a woman of the town.' From the pompous language of Vidushaka's descriptions it seems that the passages are an intentional travesty or these are interpolated from the pen of another author. All the compounds in the Gen, such as सलिल...लेपनस्य qualify भवनद्वारस्य. मार्जित swept हरितोपलेपनं green cowdung or turmeric. गगनतलावलोकन &c., the portal being lofty, it seems to raise its head as if to peep into the vaults of the sky. दोलायमान swinging in the air—दोलायमानेन पवनान्दोलितेन अवलम्बितेन अग्रभागाद्दूरमुक्तेन अतएव ऐरावणहस्त इतिभ्रमं आगतेन प्राप्तेन ( स्थूल, धवल, दीर्घत्वात् आकाशलम्बत्वाच्च ). मल्लिका Jasmine—दामगुणेन ( garland or festoon ) अलंकृतस्य. v. I. भ्रमायित—creating the doubt. दन्तिदन्ततोरणं an arch of ivory. महारजनं safflower or saffron

' महाराजनं कुसुम्भे—हेमचन्द्रः. उपरागः colour v. I. महारत्नं precious jewel. ललच्चञ्चल gracefully fluttering. All the compounds in the *instrumental* qualify निवहेन. निवहः–a mass, an array. तोरणधारण ( तोरणधारणकौ ) स्तम्भौ ते वेदिके bases तत्र निक्षिप्तौ मंगलकलशौ तैः अभिरामंउभयपार्श्वं यस्य- समुल्लसन्तः हरिताः चूतपल्लवाः तैः ललामौ ( कलशौ स्फटिकनिर्मितौ च ). महासुरस्य हिरण्यकशिपुवक्षस्थलमिव दुर्भेद्यः वज्रः निरन्तरं thickly प्रतिबद्धं कनककपाटं यस्य- वज्र diamond. आयासकरस्य because of it being inaccessible to such. मध्यस्थः an indifferent man. प्रकोष्ठः a court in a house. We learn Vasantasena's house has eight such courts. Wilson remarks. 'The interior of the houses at Pompeii conveys some idea of an Indian house, which like them is a set of chambers, of one or two stories, surrounding a central unroofed square. The several entrances were in representation left, we may presume, to the imagination of the audience', सच्छायाः—Similar in lustre to समाना छाया कान्तिर्यासां ताः प्रासादपंक्तयः ( मुष्टि ) चूर्ण is the same as रांगोळी in Marathi. सोपान steps, श्रोत्रियः ( छन्दोऽधीते वेत्तिवा ) a learned Brahman. 'जन्मना ब्राह्मणो ज्ञेयः संस्कारैर्द्विज उच्यते विद्यया याति विप्रत्वं त्रिभिः श्रोत्रिय उच्यते' दौवारिकः the doorkeeper. कलम a species of good rice सुधा–mortar, the rice sprinkled with curdled milk looks like mortar in colour ( सवर्णतया ).

Pages 70–73 यवसं green grass बुसं the husks of grain कवल— mouthful. अभ्यक्त anointed. सैरिभः a buffalo. अपनीतयुद्धस्य—whose fight or pugilistic encounter is over; or, who is just taken away from it. केशकल्पना dressing of the hair, पाटच्चरः a thief ' चौरजीर्णपटयोः पटच्चरः. ' मन्दुरा a stable शाखामृगः a monkey, Monkeys are kept in stable as a sort of scapegoats apparently : compare the proverb ' the misfortune of the stable on the head of the monkey '; also मन्दुरान्ते तथा धार्यो रक्तवक्त्रो महाकपिः । सर्वोपद्रवनाशाय वाजीनां च विवृद्धये ॥ ( शालिहोत्रशास्त्र ).' कूरः—रं boiled rice. Read तैलमिश्रं. मात्रपुरुषः elephant-keeper. पाशकपीठं a low gambling table. स्वाधीनं–अकृत्रिमं or पाशकांना अयत्नसारणयोग्यं own- possessed of its own dice, made out of gems. v, 1. मणिमय सारिकासहितं- सारिकः or शारिका chessmen, pieces at chess. मदन-सन्धिविग्रहचतुराः— clever at bringing about union or discord in love affairs. वर्णिका paint. जलधरा इव गम्भीरं cf, संगीताय प्रहतमुरजाः स्निग्धगम्भीरघोषं ( त्वां तुलयितुं अलम् ) Megh ii,' क्षीणपुण्याइव तारकाः–The notion is that the stars are individu-

als raised to that honour for a time proportioned to the sum of their merits; this being exhausted, they descend to the earth often visibly, as in the case of shooting stars ' W. cf. क्षीणे पुण्ये मर्त्यलोकं विशन्ति ; Bg. Gita IX. 21. ' क्षीणीभूते सुचरितफले स्वर्गिणां गां गतानाम् ' Megh. कांस्यतालाः—cymballs made of bell-metal, विरुतं humming. कामिनीव &c. ' प्रतियोजयितवल्लकी समवस्थाम् ' Rag, viii, 41 कररुहं a nail ( finger nail ). अपवलित suspended ( by a string वल्गा ). सलिलगर्गरी—water pitcher. आहरति-उद्गच्छति rises. Read, हिंगुतैलगन्धः उपचितः plentiful उद्गारः breathing out. पटच्चरं a tattered or worn out garment. पेशिः flesh, रूपिदारकः the butcher's boy ' रूपशब्दः पशुवचनः तद्योगाद्रूपी खट्टिकस्तस्यदारकः यद्वा रूपी रूपसंघः तस्य दारकः छेदकः स एव '. सूपकारः cook, अपूपकः a kind of cake, वर्धितं—वृद्धियुक्तं ( अन्नं ) excellent; rich. अपि इदानीं—can I expect anybody here to invite me to wash my feet and sit down to the sumptuous dinner ? स्वर्गायते-स्वर्गवत् आचरति. निरताः—intent on. गुणेष्व—वाच्याः unnamable in point of merits. कर्मतोरणानि—architectural arches ( कर्मशिल्पक्रिया, रचनविशेषः ) नीलरत्नविनिक्षिप्तानि—set with sapphires. वैदूर्यं *lapis lazuli* प्रवालं coral कर्केतर name of a gem, पद्मराग ruby. मरकत emerald, जातरूपं gold. धीरं patiently. शाणः a whet-stone. कुंकुमप्रस्तराः spread out saffron. सार्यते is being shaken. आसवकरका—Wine-cup मुक्ताः left to themselves. विहंगवाटी—an aviary, bird-cote., भक्त boiled rice. सूक्तं hymns of the Vedas; also, wise saying. The ground of comparison here is दाधिभक्तपूरितोदरत्वं; the Brahman as well as the parrot being fed with boiled rice mixed with curdled milk. लब्धप्रसारा—प्राप्ताधिक्या—wielding undue influence ' श्रीर्लब्धप्रसरेव वेशवनिता दुःखोपचर्या भृशम् ' Mudra iii. कुरकुरायते chatters. मदनसारिका the Maina, talking bird. कुम्भदासी—कुट्टिनी—a procuress, परपुष्ट the cuckoo, whose eggs are said to be hatched by others i. e.. crows ' प्रागन्तरीक्षगमनात्स्वमपत्यजातम् । अन्यैर्द्विजैः परभृतः खलु पोषयन्ति ' Sak. v. नागदन्तः a peg. लावकः a quail. कपिञ्जल a partrige. विधुवति fans. महल्लकाः eunuchs; v. sl. वृद्धश्रेष्ठाः. प्रसारणं-कृतं व्यापनंकृतं—has occupied every corner with collections of birds; or has made a name कीर्तिप्रतिष्ठापनंकृतं, पट्टप्रावरकप्रावृतः wrapped in 'a silken upper garment. अंगभंगैः with awkward movements of the body.'

Pages 74–75, मा तावत्—not so i. e. his position is not to be envied, as he has expressed in कियत्तपश्चरणंकृत्वा &c. ' The metre is आर्या and it falls into five पादाs; the scheme of which is 12, 17; 13,

14, 15. Now if we disregard the fifth पाद and apply the rule पादान्तस्थं विकल्पेन ( श्रुतबोध ) or वा पादान्ते ( वृत्तरत्नाकर i. 9 ), we obtain the scheme 12, 18; 12, 14, which makes a pretty fair आर्या'. Dr. Ryder thinks that अनभिगमनीयो लोकस्य was originally a gloss: for they are merely an explanation of the comparison of Vasantasena's brother with a graveyard *Champaka* (श्मशानवीथ्यां जातः चम्पकः) and quotes vi. 20 as an interesting parallel where after his Prakrit speech चन्दनक adds in Sanskrit ( not in this text ) किं शब्दविचारः स्त्रीपुन्नपुंसकव्याख्यानमप्रस्तुतम्. पुष्पप्रावारकः a garment or mantle embroidered with flowers. v. l. फुल्लप्रावारक चिक्कणः oily, greasy कवृद्ध dirty-old witch ( डाकिणी &c. ) किमेनां प्रवेश्य I believe she was first brought in or entered like a big idol of महादेव ( in a temple with a narrow door ) and then the entrance ( door ) was built in this house. चातुर्थिकः—quartan ague. Here मैत्रेय is very humorous. उपचारः courtesy v. l. उपकारेण–favour. ईदृश i. e., having a swollen and fat belly like the old lady. मृत एव for then alone he can be of use to others. सीधु a kind of mead from boiled cane-juice, सुरा fermented liquor आसवं mead from unboiled cane juice. पर्याप्ति satiety. v. l., यात्रा subsistence; festivity. यानपात्राणि vessels किं... वहन्ति for he supposes that such enormous wealth cannot be possessed by any except in trade' He is very humorous. 'विणा वाणिज्जं कथमिदृग्विभवः इति प्रश्नकर्तुराशयः' बहुवृत्तान्तं—with a variety of contents. एकस्थं—in one and the same place. त्रिविष्टपं the celestial abode of the gods परिच्छेदः a section- 'स्वर्गिणां गां गतानां शेषैः पुण्यैर्हृतमिव दिवः कान्ति–मत्खण्डमेकम्' Megh. I. अच्छरीतयः अविप्रमवृत्तयः कुसुमप्रस्ताराः पुष्पसमृद्धयः येषां full of flowers uniformly blossomed v. l. आश्चर्यकुसुमप्रस्तारारोपितानेकपादपाः ( प्रस्तारः—विस्तारः ) निरन्तर close to one another: leaving no space between. पट्टदोला silken swing सूवर्णयूथिका yellow jasmine शेफालिका &c., are the names of different flowers. सन्ध्यायते —सन्ध्या इव आचरति–सन्ध्या here, morning twilight. अशोकः here रक्ताशोकः putting forth red flowers सुभटः a good warrior घनलोहितं thick blood. The tree covered all over with its red flowers is fancied to be a warrior wearing bloodmarks in the thick of fight. [ It seems that the whole of the description of the eight courts the answers of the pages and a part of the description of the garden as well as Maitreya's vulgar jokes at the expense of Vasan-

tasena's brother and mother are interpolated. Vasantasena's mother appears to be a respectable lady, and is in a condition to appear personally in the court. ]

Pages76–77. संस्कृतमाश्रित्य—Vasantasena speaks in Sanskrit and thus indicates her literary accomplishment 'वैदग्ध्यद्योतनाय संस्कृतभाषा'—'कार्यं तश्चोत्तमादीनां कार्यो भाषाविपर्ययः। योषित्सखीबालवेश्याकितवाप्सरसां तथा। वैदग्ध्यार्थं प्रदातव्यं संस्कृतञ्चान्तरान्तरा ॥'—भरत. She also means thus to show respect to the Brahmana companion of चारुदत्त. 'सार्थवाहपुत्रस्य इतिवयस्यतान्यज्ञनार्थम्'. गुणप्रवालं &c., चारुदत्त is represented by metaphor to be a वृक्ष, for as in the case of the tree, his merits are the outspreading foliage, his modesty are the boughs, his honour ( or even 'confidence' of others ) is the foot from which the tree derives its strength and his magnanimity ( महनीयं महनीयत्वं नैसर्गिकमौन्नत्यं ) is the flowers that spread their fragrance far and wide. आश्रयन्ति a question ; do these, yet resort to him even when all his wealth is gone or have they flown off or forsaken him now, like birds that no longer seek a tree destitute of leaves or fruit ? The figure is परम्परितरूपक. 'अधश्चोर्ध्वं प्रसृतास्तस्य शाखा गुणप्रवृद्धा विषयप्रवालाः &c.' Bg. XV. 2. अथ किम्—what else ? Yes, it is as you say. आश्रयन्ति एव. राजवार्ताहारी—a spy of the king, a king's emissary. दिष्ट्यावर्धसे &c. The maid congratulates Vasantasena upon the good news of Charudatta's having turned a gambler, for it is such persons that are attached to courtezans 'द्यूतकरादयो नष्टचरित्रा एव वेश्यानां नायका भवन्ति चारुदत्तस्य द्यूतकरत्वे वेश्याऽऽसक्तिरवश्यंभाविनीति चेटयाः आनन्दकारणम्.' कथं चौरेण &c. because Vasantasena knew it from the talk of Sharvilaka and Madanika—As soon as the conversation becomes familiar, Vasantasena reverts to Prakrit, शौण्डीरतया out of pride or greatness of heart 'अत्यौदार्येण' अथवा न तावत् for these ornaments themselves will furnish an occasion for a visit to him. 'साक्षाद्दर्शनाभ्युपायो ह्ययं न दूतेन प्रापणमर्हति इति भावः'. कथं &c. How is it that &c ; she wonders how Charudatta could produce, even in his utter poverty, such an invaluable necklace. Charudatta is represented by metaphor to be a mango tree and the necklace, the drops of honey. विहस्य—मध्यमं हास्यं कृत्वा—She laughed because she knew that Charudatta's message regarding himself was all false ;

he had not lost it in gambling but was robbed of it by a thief viz. शर्विलक, and she winked at her friend at the words of Maitreya कि तावन्नग्रहणाति भवतीमां रत्नावलीम् 'which suggest a wish on his part that she should politely refuse to accept it. 'विदूषकस्य न्यासाननयोगाभिलाषं दृष्ट्वैतिभावः'. प्रदोषे आर्ये प्रेक्षितुं &c. Jivanand remarks 'प्रदोषे हि चन्द्रोदयः भवति, तञ्च दृष्ट्वा चकोर्यः मत्ता भवन्ति, अहमपि प्रदोषे त्वन्मुखचन्द्रं दृष्ट्वा तथा भविष्यामि इति ध्वन्यते.' प्रसंगात्–संसर्गात–company. दुर्दिनं storm; rainy day. Read भवतु निशा &c. वर्षं rain. दयिताभिमुखेन हृदयेन since my heart is eager to meet my lover.

[ Vasantasena comes to know that चारुदत्त has lost the casket of gems; the casket however, reaches the hands of Vasantasena and she bestows Madanika upon शर्विलक. मैत्रेय comes from चारुदत्त to Vasantasena with Dhuta's necklace as a substitute for the lost casket and here the act closes. The act, therefore, is the logical conclusion of the third act. Again, it introduces the next act, since वसन्तसेना has accepted the रत्नमाला and can now safely pay him a visit. It also helps the main action. 'Vasantasena's love for चारुदत्त the central of the play is deepened by the sense of honour he displays.' Here also we have the further development of the underplot. आर्यक is imprisoned by पालक, and शर्विलक has set himself earnestly to release him. ]

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## ACT V. THE STORM

[Charudatta appears in the garden of his house. Here he receives a servant of वसन्तसेना, who announces that Vasantasena is on her way to visit him. Vasantasena then appears in the street with the courtier ; the two describe alternately the violence and beauty of the storm which has suddenly arisen. Vasantasena dismisses the courtier, enters the garden, and explains to चारुदत्त how she has again come into possession of the gemcasket ; meanwhile, the storm has so increased in violence that she is compelled to spend night at Charudatta's house—R. ]

Page 78. सोत्कण्ठः love-lorn. उन्नमति is impending उत्कलापैः with their tails raised up (high) in joy. 'ऊर्ध्वप्रसारितबर्हैः.' शिखण्डिन्—tufted peacock 'मेघध्वानेषु नृत्यं भवति च शिखिनाम्.' अपाकृतं—अनभिनन्दितं discarded, slighted. यियासुभिः—desirous of departing (for the *manasa* lake, according to the convention of the poets). तच्छ्रुत्वा ते श्रवणसुभगं गर्जितं मानसोत्काः Megh I. II; also मानसं सन्निकृष्टं। नाध्यास्यन्ति व्यपगत शुच-स्त्वामपि प्रेक्ष्य हंसाः' Megh II. 34. रुणद्धि fills (blocks). 'मेघा लोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः' Megh I. 3. also हंसा नदन्मेघभयाद् द्रवन्ति निशामुखान्यद्य न चन्द्रवति। नवाम्बुमत्ताः शिखिनो नदन्ति मेघागमे कुन्दसमानदन्ति'—Ghatakharpara. संहतबलाकगृहीतशंखः—संहतैः एकीभूतैः बलाकैः गृहीतशंखः—मेघः—of whom the flocks of cranes form the conch that he wears in his hand. केशव is like the मेघ of a dark hue, wrapped in yellow garment and holds a conch in his hand. खं &c. this refers to the Dwarf incarnation of Vishnu, when he asked of Bali as much land as his three strides could cover; when the request was granted, the dwarf assumed a gigantic form and his two steps covered the earth and the heavens: the third was placed on the head of Bali, who was sent down to the nether regions to rule, Vishnu undertaking to guard his gates below. विद्युद्गुण—string of lightnings. अम्बरपटस्य दशाः fringes of the robe of (constituted by) heaven. The fig. is उपमा based upon रूपक in अम्बरपट (अम्बरं एव पटः) संसक्त united together 'अन्योन्यसंगत' प्रडीन—flying about in the sky. व्याविद्ध—विक्षिप्त disorderly. मीनचक्रं shoal of fishes. पुत्रच्छेदं—चित्रं or आलेख्यं—a painting, 'पत्राकाराणां लोहदार्वादिफलकानां बहुविधाकारकर्तनेन निष्पाद्यमानं चित्रं पत्रच्छेद्यम्.' प्रोच्छ्रित—lofty. The instrumentals in the first two lines are in apposition to आकृतिविस्तरैः which itself is instr. to अनुगतैः. धृतराष्ट्रवक्त्रसदृशं—His face was dark on account of his blindness; so was the sky on account of the clouds and owing to the absence of the sun or the moon, v. l. चक्रसदृशं—like his army, because during its march, the army spread out darkness by clouds of dust. 'चक्रः कोके पुमान् क्लीबं व्रजे सैन्यरथांगयोः. If चक्र is taken to mean 'kingdom', the simlitude between it and the dark sky consists of the dark ways of दुर्योधन and the dare clouds in the sky, दुर्योधनो वा—वा here is same as इव, 'पद्मिनी वान्यरूपाम्' Meg. II. 20, यथा युधिष्ठिरः अध्वानं गतः (अध्वन् journey), तथा कोकिलः अपि अ+ध्वानं (from ध्वन् to sound)

गतः is silent ( devoid of sound ). अज्ञातचर्यां गतः have to pass thier days in obscurity: the swans are no longer to be seen as they have repaired to the मानस lake; युधिष्ठिर played at dice with दुर्योधन and staked his kingdom with certain stipulations. The latter won and the former, according to the stipulations agreed to, had to remain in exile in forests for twelve years and to live *incognito* for a year more; and failing that, he was to forfeit the kingdom altogether. वनात् from the forest in which they passed 12 years: अज्ञाते-विराटराज्ये ( परैः अविदिते स्थाने ) चर्यां छद्मवेशेन अज्ञातवासं.

Pages 79–84. किमपि एवमेव ( गृहीता ) without any ceremony. In some books we read न कथाऽपि कृता अनुया; अनादरेणैव अभिगत्वा किमपि ( such as 'when was it lost in gambling, with whom &c, ) एवमेव गृहीता, मल्लकः a cup. कन्दः a bulbous root. ग्रामसमागमाः a village gathering. बहुप्रत्यवायान् विघ्नबहुलान् or पापभूयिष्ठान्—fraught with many sins or evils. पादुका a shoe लेष्टुका a little pebble. The कायस्थाs (the writer caste proceeding from a क्षत्रिय father and शूद्रा mother,'—Sarma) were proverbial for their spirit of extortion and their treacherous disposition, क्षेमेन्द्र in his कलाविलास scathingly satirises them; also in his भारतमञ्जरी he writes ' सर्वापहारचतुरा लेखचीत्कारकारिणः कायस्थाः क्ष्मां करिष्यन्तिसुषिरां मूषिका इव. ' cf also ' कायस्थेनोदरेस्थेन मातुर्मांसं न भक्षितं। दयाहेतुर्न चैवात्र दन्ताभावो हि कारणम्. ' Parasari fancifully derives the word;—क, is taken from काक (crow) whose excessive greed is found in the Kayasthas. चाटः a rogue or s cheat दुष्टा अपि न जायन्ते-न वृद्धिं गच्छन्ति—are not born i, e, a courtezan, an elephant &c. make it impossible for anything. even a rascal, to flouirsh, v. l. न यान्ति दोषातिरेकस्यायस्यंभावित्वात् '—do not remain; some explain दुष्टाः as दोषाः and take it as an interrogative statement न जायन्ते किम् ? अपि तु जायन्ते एव इत्यर्थः. निवारितः-अस्मादगणिकाप्रसंगात् मदीयदुर्दशयैव प्रतिषिद्धः प्राणव्ययात् दुर्बलतया—owing to loss of energy. cf ' उत्थाय हृदिलीयन्ते दरिद्राणां मनोरथाः । बाल्यवैधव्यदग्धानां कुलस्त्रिणां कचा इव ॥ ' तथा-त्वरितं. स्वभावाः propensities, dispositions न गुणहार्यो &c,—he immediately corrects himself after saying धनहार्यो असौ जनः i, e. Vasantasena, for he has come to know her heart by this time ननु-' निश्चये । अतोनिवृत्तौ न प्रयत्नः अन्वेषणीयः इति भावः कामो वामः- -cf. ' कामस्य वामा गतिः '; or ' वामः कामो मनुष्याणां यस्मिन्किल निबध्यते । जने तस्मिन्ननुक्रोशः स्नेहश्च किल जायते '—

Ramayana. Dr. Ryder remarks, ' the Vidushaka makes use of his third homely prose proverbs in this scene. This is one of the touches which make मैत्रेय a living character, very different from the stock Vidushaka.' Read चेटः प्रविश्य. तिम्यति–आर्द्रीभवति gets drenched or wetted. लगति—गात्रं स्पृश्यति–touches my body. सप्ततन्त्री having seven strings को मे गाने तुम्बुरुर्नारदोवा what is तुम्बुर or नारद in point of singing as compared to me ? तुम्बर a Gandharva with a horse's head who excelled in singing, while नारद, one of the mind-born sons of Brahman excelled in playing on the lute. Here गर्दभस्यानुरुपं points to a हीनोपमा. प्रविष्टकेन gesticulating entrance. Read तद्यावदुपसर्पामि. प्राकार: enclosure, fence. कपित्थं—wood apple. आरामप्रासादवेदिका—आरामे उपवने ( आरामः स्यादुपवनम् ) य प्रासादः तस्य वेदिका—roof or terrace of the pleasure-house. तिष्ठतु &c., Charudatta tenderly sympathises with the pigeon, a lover in company of his beloved. This little Scene is imitated by Harsha in the Ratnavali, act II, 6. We should have welcomed a च after अन्धकारे वृद्धरंक इव &c. वृद्धरंक may either mean 'an old miser' or ' an old beggar, the miser sighs during a famine, because of general poverty, and a beggar sighs because of fatigue after wandering about for alms without success. रंक also means ' a stork '. श्वासायसे—श्वासंकरोषि. इन्द्रमहकामुक &c. इन्द्रमहः a festival in honour of Indra कामुकः—सम्पन्नमिष्ठान्नबल्युपहारलुब्धः—desirous ( qualifying काकः understood from काकायसे–काकवत् काकाशब्दं करोषि ). Prof. Paranjpe writes, ' The इन्द्रमह festival probably disappeared with the old Indian kingdoms, The बृहत्कथा and the कलिकापुराण describe the शक्रध्वजोत्थापन. A tall tree was felled in the forests and solemnly brought to the city and a pole made out of it. It was called the Indra. On the 12th of भाद्रपद it was again privately removed to a forest. This was meant to propitiate Indra. ' A crow is, according to the mythology of the Puranas, the son of Indra viz. Jayanta that came to Rama to test him in the form of a crow. He receives a share in every Sacrifice. Some take इन्द्रमहकामुकः to mean ' a dog ' desirous of the Indra festival. The festival may refer to an account in the महाभारत—King Vasu gave up the use of arms and devoted himself to the practices of the most severe austerities: Indra and other gods

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approached him and propitiated him. Indra gave him a celestial car and a triumphal garland; he also gave him a bamboo pole for protecting the honest and the peaceful. The king planted it on the ground for the purpose of worshipping the giver thereof i. e., Indra. From that time all kings plant a pole for the celebration of Indra's worship. अहं मस्तके. &c. I shall vanquish you i. e., solve your riddle ( प्रश्नः )--'प्रतिवचनेन जेष्यामि.' जानीही तावत्, तेनहि–first guess it, man, then you may do as you like. मुकुलिता भवन्ति-- Blossom. सेनावसन्ते—Maitreya puts his answer together सेना वसन्त, and the wit lies in punning and blundering on परिवर्तय transpose or turn around, and, पद foot or an inflected word. The very term might be suspected of etemological affinity to the English "Pun", being पण्ह, the Prakit form of प्रश्न.' W. धनिकः a creditor: a mistress is in a way, a lover's creditor; कुलं--a house यदि कुले &c. Vidushaka puns upon the two senses of the word कुल-- (1) a house (2) a door. प्रतारयासि–deceivest. अभिसारिका–a woman who goes to meet her lover or keep an appointment made by him 'अभिसारयते कान्तं मन्मथवशंवदा । स्वयं वाभिसरत्येषा धीरैरुक्ताभिसारिका ॥ उज्ज्वलवेशेन—Splendidly dressed, विचित्रोज्ज्वलवेशा तु चलन्नूपुरनिस्वन्ना । प्रमोदस्मेरवदना स्याद्वेश्याभिसरद्येदि ॥ S. D. 3, 113, and 115. others proceed differently.' 'संलीना स्वेषु गात्रेषु मूकीकृतविभूषणा अवगुण्ठनसंविता कुलजाभिसरेद्यदि । मदस्खलितसंलापा विभ्रमोत्फुल्ललोचना आविद्धगतिसंचारा स्यात् प्रेष्याभिसरेद्यदि ॥

Pages 85–86. अपद्मा—Lakshmi ( श्री ) is always painted with a lotus in her hand or as taking her stand on a lotus. कुलस्त्रीणां शोकः because her beauty is so charming and attractive that all youths are after her leaving all well-born females. कुसुमं all youths run towards her and hover about her like भ्रमरs towards a flower, attracted by its sweet fragrance. रतिसमयलज्जाप्रणयिनी–रतिसमये in passion's hour या लज्जा (कुलस्त्रीणां ) bashfulness तस्याः प्रणयिनी ( one who finds pleasure in or likes) 'गणिकाभूत्वाऽपि कुलस्त्रीवत् एकानुरक्तत्वात् अप्रगल्भा'; we can also take it as लज्जा–अप्रणयिनी which would give quite an opposite sense. i. e. प्रगल्भा bold, being a courtezan unlike a कुलस्त्री; the first meaning is however better. If we split it as रतिसमयलज्जा प्रणयिनी, it gives as two epithets, the first in that case to be taken as a बहुव्रीहि

compound. रतिक्षेत्रे &c., रंगे—delightful रागवर्धिनि or रंजके रति-क्षेत्रे सुरतभूमौ प्रियवसतौ प्रियैः एव पथिकसार्थैः अनुगता, रतिक्षेत्र or संकेतभूमि being represented as क्षेत्रं, the lovers are the पथिन्s that crowd in a क्षेत्र. P. takes it as रतिक्षेत्रे रंगे 'on the dancing platform ( रंग ), the one abode of delight ( रतिक्षेत्रं ); प्रियैः पथिकसार्थैश्च अनुगता followed by crowds of lovers and travellers; and adds 'travellers of ancient times used to be very much given to love making and forgetful of their wives at home.' 'क्षेत्रगामिनां यात्रिकसाचिव्यमिव रतिक्षेत्रगामिन्या अस्मादृशसाहाय्यमिति भावः' वियुक्तवनिताहृदयानुकाराः—dark and drooping like the heart of a woman in separation; the cloud too is dark and drooping 'प्रोषितभर्तृकाहृदयस्य शोकाग्निमालिनतया मेघोपमानता.' cf. दरिगृह-द्वारविलम्बिबिम्बास्तिरस्कारिण्यो जलादाभवन्ति' Kumara Sambhava. मणिमयैः so called because of the eyes on peacock's tails. नीपः a tree that is covered with yellow flowers, when in blossom 'नीपं दृष्ट्वा हरितकपिशं केसरैरर्धरूढैः' Megh I. प्रदीपायते looks bright and dazzling like a lamp संन्यासः—People of ignominous character at once turn संन्यासीs in order to veil their vile and mean ways, when they find the world very hard for them to live in, in consequence of their evil practices; they thus bring the very संन्यास into discredit. वृतः (1) chosen, (2) screened. बर्हिणः—बर्हीं a peacock. मूढे &c., Vasantasena means the night is jealous of her and hence is obstructing her path. नीरन्तरपयोधरया is used in a double sense. In reference to the night as a natural object, it means 'whose clouds ( पयोधराः ) are close together ( निरन्तराः )' in reference to the night as rival wife ( सपत्नी ) it means whose breasts ( पयोधराः ) are close together i. e. swelling' Read गर्जितैरिति—इति standing for the sentence formed by the first two lines, fancied to be uttered by night that is represented as चारुदत्त's sweet-heart and Vasantasena's rival'. स्त्रीभावदुर्विदग्धया—obstinate because of her woman's nature. करसमूहं—when taken to refer to मेघः it means 'the mass of rays,' while in the case of the victorious king it means treasure ( mass ) of revenue.' पवनेन चपलः वेगः यस्य—( मेघः ); पवन इव चपलः वेगः यस्य ( नृपः ) स्थूलधारा एव शरौघः यस्य ( मेघः ) स्थूलधारा इव शरौघः यस्य ( नृपः ); स्तनितं ( thundering ) एव पटहनादः ( पटहः a drum ) यस्य; स्तनितामिव &c., cf., ससीकराम्भोधरमत्तकुञ्जरस्तडि-त्पताकोऽशनिशब्दमर्दलः। समागतो राजवदुद्धतद्युतिर्धनागमः कामिजनप्रियः प्रिये ॥'

Rit. Sumhara II. 1. एतैरेव &c., The sense is; the clouds have already sufficiently pained the hearts of love-lorn women and they are yearning for the company of their beloveds: why does then the बक intensify their pangs and exasperate them by adding insult to injury with his cries that proclaim the advent of the rainy season; The cry of a बक resembles the sound of the word प्रावृट् &c, hence the fancy. Women in separation from their beloved find the pangs of separation unbearable in the rainy season 'समये पयोधराणामपति-तया नैव शक्यते स्थातुम्.' प्रोषित: one gone on tavels. वध्यपटह: the drum that sounds their doom. cf., 'दग्धा पूर्वमहं वसन्तसमये चूतांकुरैः कोकिलैः पापः प्रावृषि गर्जितैः किमपरं कर्तव्यमन्यत्त्वया। दीना कान्तवियोगदुःखविधुरा क्षामा तनुर्वर्तते क्षारं प्रक्षिपसि क्षते जलधर प्राणावशेषस्थितेः' for the condition of a प्रोषितभर्तृका cf. 'शिखिनि कूजति गर्जति तोयदे स्फुटति चातिलताकुसुमाकरे। अहह! पान्थ न जीवति ते प्रिया नभसि मासि न यासि गृहं यदि ॥' also for cranes occurring in the rainy season, cf., गर्भाधानक्षणपरिचयान्नून-मावद्धमालाः। सेविष्यन्ते नयनसुभगं खे भवन्तं बलाकाः ॥' Megh. उष्णीषं-उष्णं ईषते हिनस्ति–head dress. बलाका एव पाण्डुरोष्णीषं यत्र; विद्युदेव उत्क्षिप्तं चामरं यत्र 'हसतीव बलाकाभिर्नृत्यतीव तडिद्भुजैः। रोदितीवाम्बुधाराभिरुन्मत्तकमि-वाम्बरम् ॥' Subhashitavali 1725. वल्मीकं an anthill. आपीतसूर्यं in which the Sun is entirely swallowed up i. e. obscured, दुर्बलः भर्ता यस्याः सा दुर्बलभर्तृका. कक्षा girth. रूप्यं silver. The clouds pouring their streaming bright showers of water appear to be lifting up the earth (गां) with silver chains. Stanza 22, construe इयं धरा धारापातैः (owing to the showers of rain) मणिमयशरैः भिद्यत इव. इव goes with भिद्यते thus furnishing an instance of उत्प्रेक्षा. मणिमयशरैः—with arrows made of jewels. There is a confusion of similes in this verse. गन्धोद्दामा–गन्ध here means 'fragrance that rises up after the first showers.' 'नववर्षसेकोद्गतमृत्सौरभोद्रिक्ता गर्वोद्रिक्ता च' 'इयं अन्तःफला चिरादपि प्रजानां फलानि न दर्शयति इति रोषाद्विध्यते इव.' मेचक-dark-blue. अञ्जन &c. darkening with collyrium. एहि एहि &c., शुक्लापांगैः सजलनयनैः स्वागतीकृत्य केकाः Megh I. 22; 'मयूरकेकाभिरिवाभ्रवृन्दम्' Rag. vii, 69 केका-मयूरस्यवाणी–the cry of a peacock.

Pages 87-88. Stanza 24—Here the world is described as sleeping in a house of rain under a canopy of clouds with its mouth, the quarters, and its eyes, the lotuses closed; it is also said to have lost

all distinction of night and day, and the darkness is being removed at intervals by lightning. The description is not, however, faithful; a canopy cannot be outside a house but is inside it: besides स्फीताम्भोधरधाम &c., 'furnished with...clouds in the sky, the abode of swelling clouds., is tautologous.' क्षपयति चेष्टां–क्षपा night. षण्डं—multitude स्फीतानां अम्भोधराणां धामनि नैकाश्रते जलदास्ते एव छत्रंयस्य तत् अपिधानं covering यस्य qualifies जगत्. उपकृतं—'असत्पुरुषसेवेव दृष्टिर्विफलतां गता.' त्रिदशपतिशस्त्रस्य शिखिना by the fire (शिखिन्) of the bolt of Indra, the lord of the gods (त्रिदशाः). प्रथमश्रीः–प्रथमा न तु पितृपैतामही श्रीः सम्पद् यस्य–who has obtained wealth for the first time. With पुरुषः वर्षति–धनादिकं ददाति, and तिमिरौघं करोति–पापराशिं आतनोति accumulates sin; or मोहान्धकारं आत्मन उत्पादयति. माहेन्द्रेण धनुषा—The description of a rain-bow in a night scene is inappropriate. विवल्गति–योद्धुं स्फुरति–is preparing to fight, or threatens. रस् to scream, to roar. अशनिः thunder-bolt आघूर्णति reels. अहिभिः सान्द्रमिव धूपायति gets misty (V. I. धूमायति–emits dense smoke) as if it were full of black serpents. The dark clouds irregularly moving in the sky look like serpents. धूमायति–'धूमज्योतिः सलिलमरुतां सन्निपातः क्व मेघः' Megh I. परामृश्–seize, outrage and hence 'you are निर्लज्ज'. पूर्वरतिप्रसक्ता–attached to you by love formerly (or in former birth). प्रियकांक्षितायाः–प्रियेण कांक्षितायाः प्रतीक्षितायाः; or प्रियः कांक्षितो यया तस्याः—who is eagerly expected by her lover, or who am longing for the company of my lover. —यद्वत् &c. The construction is elliptical but easily intelligible'.—'as (was thy grief when) thou didst speak falsely &c. Such is my grief also; O cruel! Let the cloud be restrained.' Sympathise with me in my torture, for you yourself know it, as in the case of Ahalya, what it is like. You then removed the obstacle in the way of your union with her by lying, so remove also mine by restraining the cloud. 'महर्षेः दुरन्तं कोपं जानताऽपि न सोढः संकल्पितप्रियतमाविश्लेषः स कथं मद्दुःखमवजानासि इत्यर्थः.' 'Indra having fallen in love with अहल्या, the wife of the sage गौतम, and finding her not to be won to his purpose, deceived her by the Amphictrionic device of assuming her husband's shape'—W. The sage soon coming back discovered the mischief and cursed them both. The absurdity of the myth is removed by taking अहल्या to mean 'night' (अहर्लीयतेऽस्यां)

गौतम–the moon, and इन्द्र the sun. हे निरपेक्ष—O thou who art regardless of others' grief. V. I. निरवेक्ष्य–construe it as ममापिदुःखं निरवेक्ष्य सम्यग् ज्ञात्वा (realising) जलदः निवार्यताम्. अयिविद्युत्–Vasantasena addresses in a fault-finding tone the lightning for not assisting her with a steady light on her way : she appeals to the woman hood of the विद्युत् as a woman, the विद्युत् must sympathise with Vasantasena in her difficulty : she says, she cannot blame the clould so much, for males cannot realise the condition of females. cf, तारापते कुमुदिनीमनुकूलकान्तां पादेव पीडयसि कम्पयसि द्विजातीन्, विद्वेषमाचरसि किं च वियोगिलोके नक्तंचरस्य भवतः करुणा कुतः स्यात्—Sudh.; 'सोत्साहा नववारिभारगुरवो मुञ्चन्तु नादं घनाः वाता वान्तु कदम्बरेणुशबला नृत्यन्तु सर्पद्विषः। मग्नां कान्तवियोगदुःखजलधौ मां वीक्ष्य दीनाननां विद्युत् किं स्फुरसि त्वमप्यकरुणे स्त्रीत्वेऽपि तुल्ये सति ॥ आखण्डलः–आखण्डयति पर्वतान्–Indra. कोपेन विना &c. feigned anger is essential to the enjoyment of real love. 'प्रेम्णः कुटिलगामित्वाकोपे यः कारणं विना' and 'न विना विप्रलम्भेन सम्भोगः पुष्टिमश्नुते.'—Metre गीति. नूपरलग्न कर्दमधरौ (पादौ)-the anklets whereof are soiled by ( lit to which is clung (लग्न) mud (कर्दम) एषा छत्रधारिका भावस्यैव भवतु–let this umbrella-bearer be entirely at your service now ; thus she cleverly suggests that both the वीट and the छत्रधारिणी may now retire.

Pages 89–92. दाक्षिण्यमेव (your extreme generosity) पण्यं price तेन यः सुखनिष्क्रयः स एव सिद्धिः or तेन सिद्धिः—स्वयं असामान्यं दाक्षिण्यं प्रकटय्य चारुदत्ततो निरतिशयं सम्भोगसुखं अनुभूयताम् अन्यथा अकिंचनतया ततस्ते सुखं न भविष्यति '—Vita says that she might be very generous and courteous towards Charudatta and then in his company, she will find complete happiness; or better she should sell the happiness which is at her disposal and receive in return the company of an extremely generous-hearted man. "This is an ideal traffic in love'; and thus in Vita's opinion she can achieve the highest goal of courtezan's love which was till then shamefully abused by receiving a price in money—वेश्यारूपस्य आपणस्य ( market ). साटोपं सदम्भं or सगर्वं यत् कूटं माया—Superciliousness. Dr. Ryder prefers v. l. दाक्षिण्यपण्यमुखनिष्क्रयसिद्धिरस्तु and translates : 'may you have success in the sale of your face, the price of which is courtesy'. इति निष्क्रान्तः indicates that he retired alone; the छत्रधारिणी acts as the चेटी who answers Vidushaka's queries in the next scene. युष्माकं द्यूतकरः—thus Vasantasena refers

to the explanation offered by Charudatta of how the ornaments were lost. अलंकृतः—This is said ironically. Vidushaka does not like that his friend should thus be branded as a द्यूतकर; or Vidushaka thinks that it was but a welcome compliment to be called a gamester by her for thereby she shows that she never suspects him of having appropriated the casket of gems and believes that it was really lost in gambling. का यूष्माकं &c. She is surprised to hear of a शुष्कवाटिका when the rain was pouring. Vidushaka interprets शुष्क as यत्र न खाद्यते न पीयते. अवसर एव पारायिष्यति—The occasion itself will make you bold to ask him thus. What a difference between Vasantasena and Sita! The latter says in the Uttararamacharita 'भवतु कोपिष्यामि' but admits her own weakness in यदि तं ( रामं ) प्रेक्ष्यात्मनः प्रभविष्यामि ; Vasantasena is conscious of her winning powers and uses them. Stanza 37 is indeed very prosaic. यौवराज्यस्थः enjoying the dignity of an heir—apparent to the throne (and therefore being sprinkled with holy water); only one of the sons of a king and that is the eldest enjoys this honour; and hence एकः स्तनः is rightly compared to an heir-apparent. प्रधानवाससी—प्रकृष्टवस्त्रद्वयं—a pair of excellent garments. चन्द्रालोकः the light of the moon. ऋजुकः-simple blunt ( for कामिरहस्यं प्रश्नं न अर्हति अत एव अयं ब्राह्मणः अनागरिकः ). मन्त्रितमेव मन्त्र्यते—you are simply repeating what we had spoken before you. अवबध्नाति-rivets, fastens. व्याजः stratagem. किन्तु &c., but is it really a truth or is it a joke ( विडम्बना ) ?'. किं वयं बाह्याः—why don't you admit me into your secrets ? भद्रे न कदाचित् &c- We find several times this instinctive impulse in Charudatta, of giving something as a present to each and every one that brings him a glad news and points to his noble dispositions in the days of his affluence. अनंगुलीयकं &c. It appears that he has but recently been reduced to poverty as it does not seem to have been yet a settled fact with him. अत एव काम्यसे—Thus Vasantasena appreciates the virtues of Charudatta for even in his indigence he has retained his magnanimity and charitable propensities. 'सम्पत्तौच विपत्तौ च महतामेकरूपता.' It is his benevolent nature and highly elevated mind that excite her love and admiration for him. आदितः एव—'from the start.' प्रतिकारे निग्रहानुग्रहरूपे निरर्थकत्वात्—Being incapable of counteraction. कोपप्रसादाः

' न हि अस्य कोपेन कस्यचिदर्थहानिः प्रसादेन वाऽर्थलाभः इतिभावः' Metre उपजाति. यद्दृष्टपूर्वजनंसगमविस्मृतानां—of those who forget themselves in the company of their beloved seen after a long time ( or persons seen before) Charudatta means to say that in his excessive joy at the sight of Vasantasena, he forgot himself and his poverty. स्नानशाटिका—the bath clout, mentioned in the third Act in Sarvilaka's speech, and which was wrapped round the casket of gems. तूलयितुं-परीक्षितुं-नहि अहं अर्थ—परा इतिभावः—to put me to test; to betray your lack of confidence in me. ( To make light of me i. e. to form a low opinion about me that I would care more for my gold than for your word and confidence ).

Pages 93–94. अपसारयन driving. जलदान्तराणि भित्वा—breaking out from or piercing through the clouds. व्यसनं calamity ( here being observed by the clouds ). Figure—उत्प्रेक्षा. आर्यजन—the virtuous प्रतिकर्कश very fierce बलदेवपटप्रकाशाः—having the lustre of Baladeva's garments ( i. e. blue ). Balarama, the elder brother of Krishna, is represented as of fair complexion and as नीलवस्त्रः; he taught both दुर्योधन and भीम the use of the mace and refused to take part in the war between the Pandavas and the Kauravas, निधानं—Hoard, treasure, पिष्टतमालवर्णकं—unguent of Tamala leaves ground to juice. संसक्त—continuous. आलिप्तं and उपवीजितं ( as qualifying अम्बरं ) suggest the feverish condition of a lover. Cf. ' तापात् तत्क्षणघृष्टवन्दनरसौ पाण्डू कपोलौ वहन् संसक्तैर्निजकर्णतालपवनैः संवीज्यमाननः...दुःसहामिव दशांधत्ते गजानां पतिः' Naganand I. 20. रक्ता—( 1 ) red, ( 2 ) amorous, loving. अम्भोदसमागमप्रणयिनि—desirous of uniting with the clouds', Charudatta here indirectly hints Vasantasena to embrace him just as the lightning is doing in the case of the sky. The fig. is समासोक्ति. संस्पर्शरोमाञ्चितजातरागं ( गात्रं )—thrilling with joy at her touch and passionate. For the simile of कदम्ब cf. ' त्वत्सम्पर्कात्पूलकितमिव प्रौढपुष्पैः कदम्बैः' Megh I. 25. Charudatta was exceedingly delighted at the touch of Vasantasena and consquently the hair on his body thirlled with joy and resembled the sprouts of a Kadamba flower. Kadamba is said to put forth buds at the roaring of thunder clouds. अविरतधारं दुर्दिनं—sending down ceaseless torrents. अस्मद्विध—penniless persons such as I am. 'रटतु जलधाराः पतन्तु धाराः स्फुरतु तडिन्मरुतोऽपि वान्तु शीताः । इयमुरसि महौषधीव कान्ता सकल-

भयप्रतिघातिनि स्थिता मे ॥' Subhashitavali. धन्यानि तेषां &c.; Cf. 'तासामृतुः सफल एव हि या दिनेषु सेन्द्रायुधाम्बुधरगर्जितदुर्दिनेषु। रत्युत्सवं प्रियतमैः सह मानयन्ति मेघागमे प्रियसखीश्च समानयन्ति ॥ '–Ghatakharpara. प्रचलितवेदिसंचयान्तं— 'वेदि pedastal and संचय–aggregation. i. e. constructions of closely joined bricks—' by which the edges of the pillar-pedastals are shaken ( qualifies वितानं ). In other words, the awning flapping in the wind and rain, threatens to tear out by the roots the pillars to which it is fastened '—R. प्रचलित disjointed वेदिसंचयस्य of the masonry of the upper floor i. e. the terrace अन्तः यस्य तत् with a terrace disjointed at its extremeties. सुधा—mortar. Stanza 51 seems to be interpolated, for after stanza 50, what Charudatta may be expected to propose is तदेहि अभ्यन्तरं प्रविशावः and not a further description of the sky. The rainbow cannot be seen at night. The sky is here fancied to be yawning ( विजृम्भितमिव ) with its swollen cloudy chin ( हनु ) lightning —tongue and rainbow—shoulders extended high. A yawning man extends his arms. Figure is उत्प्रेक्षा. ताली palm. तारं–shrill, highpitched विटपः a branch. मन्दं low. रूक्षं harshly. तालानुसरेण–keeping time ' तालमनुसृत्य. ' Metre उपजाति.

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## ACT VI.

### The swapping of the bullock-carts.

[ Here Vasantasena meets Charudatta's little son, Rohasena. The boy is peevish because he can now have only a little clay cart to play with instead of fine toys. Vasantasena gives him her gems to buy a toy cart of gold. Charudatta's servant drives up to take Vasantasena in Charudatta's bullock-cart to the park, where she is to meet Charudatta; but while Vasantasena is making ready, he drives away to get a cushion. Then Samsthanaka's servant drives up with his master's cart, which Vasantasena enters by mistake. Soon after Charudatta's servant returns with his cart. Then the escaped prisoner Aryaka appears and enters Charudatta's cart. Two policemen come on the scene; they are searching for Aryaka. One of them looks

into the cart and discovers Aryaka, but agrees to protect him. This he does by deceiving and finally maltreating his companion.—R. ]

Pages 95–100 कुत्र पुनर्युष्माकं द्यूतकरः—Vasantasena seems to be charmed with the name द्यूतकर firstly because she feels that he was now all attached to her, for a gambler is ever associated with courtezans, and secondly because the appellation has its own pleasant association, for it reminds her of the recent act of चारुदत्त which testifies to the nobility of his mind. योजय रात्रौ प्रवहणं Have the carriage ready while it is night i. e. early in the morning. कुत्र मया गन्तव्यं–She fears that she should have to go home so very soon 'गच्छत्विति स्वगृहप्रस्थापनशंकिनी विप्रलम्भभीता पृच्छति.' निध्यातः–दृष्टः, तदा मया प्रथमं संतप्तव्यं–because first of all she suffered from separation from चारुदत्त. गुणानिर्जिता won by his virtues ( and not by his gold). Read the last line ( page 108 ) शकटिकया ( शकटिका–a toy cart ) क्रीडयावः किमेतया मृत्तिकाशकटिकया.—the play derives its name from this incident. Vasantasena filled this cart with her ornaments that Rohasena might have a golden cart for himself to play with. It was these ornaments that served as the positive proof of Vasantasena's murder by चारुदत्त, and convinced the Judges of his guilt, who could not thereupon help pronouncing a capital punishment upon him. जात.–a term of affection, 'my love, my child', Read चन्द्रमुख प्रतिवेशिक–( neighbouring ) गृहपतिः–a neighbour, a rich neighbour. भगवन् कृतान्त &c., has occured before in Act. III, page 63. अपेहि go to. v. I. अवेहि know जानीहि to be construed with न ग्रहीष्यामि. अपवारितं-आच्छादितं–covered ( प्रवहणं ) –because a woman is to be carried in it. v. I. अवघाटितं–open. प्रसाधयामि–Decorate यानास्तरणं a carriage cushion. नासिकारज्जुकटिको–impatient of or impetuous owing to the nose-string. स्थावरक is the slave of Sakara, while वर्धमानक is चारुदत्त's slave. साटोपं–Haughtily. कथं एष &c., this is आर्यक who has escaped from the prison. चक्रपरिवृत्तिं देहि–give a turn to the wheels. शूरः a gallant or brave servant. V. I. सूरः–charioteer- नेमिशब्दः the sound of the rim of the wheel. 'न व्यतीयुः प्रजास्तस्य नियन्तुर्नेमिवृत्तयः' Ragh I. 17. दाक्षिणाक्षि &c. The throbbing af the right eye in the case of females is supposed to forbode something evil. अथवा चारुदत्तस्येवदर्शनं अनिमित्तं

(evil omen) परिमार्ज्ययिष्यति - We have dramatic irony here, for she does not see Charudatta till the worst is over. भारवत् &c. Sthavaraka at first felt that the carriage had received some burden and was heavy; but as he was in a hurry to go in accordance with the order of his master and the carriage was a covered one he did not care to inspect it; he satisfied himself with reasoning as in 'परिश्रान्तस्य भारवत् प्रतिभासते' and drove on. दौवारिकः a gatekeeper (द्वारे नियुक्तः). गुल्मः a police-station; also a military station, as there was no distinction in ancient India between a police and a military force. Manu says that there should be smaller stations for each group of two to five towns, and larger ones for a group of hundred towns 'द्वयोस्त्रयाणां पञ्चानां मध्ये गुल्ममधिष्ठितं तथा ग्रामशतानां कुर्याद्राष्ट्रस्य संग्रहम् ॥'—M. S.; गुल्मः स्तम्बेप्लीह्नि घट्टसैन्ययोः सैन्यरक्षणे' इति विश्वः. The soldiers here stationed had to keep guard or give the signal of danger; cf. Manu VII. 190 'गुल्मांश्च स्थापयेदाप्तान्कृतसंज्ञान्समंततः । स्थाने युद्धे च कुशलानभीरूनविकारिणः ॥ also Kamandaki XV. 6. गुल्म also means a subdivision of अक्षौहिणी, but this sense is not meant here. "मा गुल्माधिकारिकैः संयमितकरशरणो राजकुलं प्रवेश्यसे' Mudra V. नरपति–अर्णवं–नरपतिबन्धनापदेशा या व्यापत्तिः निधनं तद्विप्रयं व्यसनं दुःख मेव महार्णवं हित्वा–उत्तीर्य–' The great ocean of misery and woe called (अपदेश = व्यपदेश) the king's prison, or the great ocean of woe resulting from misery under the guise (अपदेश–मिषं, छलं) of the king's prison'. Dr. Ryder remarks 'the slight awkwardness observable, when Sudraka attempts to form long compounds, serves to help our appreciation of Bhavabhuti's exquisite skill in handling them.' Imprisonment was, it appears, a form of slow but certain death in those days, or, Aryaka, may mean escaped from imprisonment under the guise of which he was going to be killed by the king' निगडैकपाशपादबन्धनैकशृंखला chain tied to one of his feet. 'गजोपमयाः पुनर्दुग्रहत्वं प्रतीयते'—Metre प्रहर्षिणी. विशसने—the loc. for the dative (e. g. चर्मणि द्विपिनं हन्ति, यज्ञे रामस्यमातरः जामातुराश्रमं गताः Uttar 1. 3.)—for the purpose of killing me.

Page 101-103. भाग्यानि good fortune, such as accession to a throne. सिद्धिः—Super human power. गम्यो नृपः; &c, the last two lines of this verse are difficult; the difficulty lies partly in sequence of thought, partly in the word गम्य which means 'approachable' i. e., either

'capable of being pacified' or, 'capable of being attacked' Again it can be taken as शक्या अगम्यो नृपो &c. Then who is बलवान्—Palaka or Fate or Aryaka ? As it is, the line can be explained as नृपो गम्यः सर्वेषामेव सेव्यः a king commands the homage of all तस्मात् बलवता तेन राज्ञा सह अस्मादृशस्य प्राकृतजनस्य विरोधः एव न प्रसजति—what hostility can I have against such a powerful king ? He ought not to have entertained any apprehensions of such a feeble man as I am and put me in gaol तदिदं निष्कारणं मद्बन्धनम्.' He should have allowed fate to have its own way and ought not to have molested me without purpose. Dr. Ryder suggests a sense which is ingenious but is irrelevant to Aryaka's speech that follows:—' Even success (in attaining the throne) cannot be avoided: a king (i. e. I myself destined to become king) must be appeased (गम्यः); for who can fight with him who is powerful ?" That is, he (king पालक) cannot prevent my becoming king for fate wills it: he had better make terms, for I am potentially more powerful than he—This sense brings out the sense of अपि " अदत्तदण्डः—अदत्तः दण्डः अर्गलं यस्य—unbolted; open. V. l. अनायतार्गलं with bolts that are not stretched out i. e, fastened. तदत्र प्रविश्य &c. because the house being that of a familyman, the policemen are not likely to enter it all of a sudden. विषमशीलैः न अधिगतं गोष्ठीयानं भवेत् for if it contained peevish inmates, they are likely to quarrel among themselves; hence if he entered it, he would have few chances of escape; in the case of good-natured persons, he had every hope of escape, since they would take pity on him. वधूसंयानं-स्त्रीवाहनं—a carriage for a lady. बहिर्नेतव्यं supply भवेत् if it is to be led outside the town and is, by my fortune, empty, then indeed it is sent to me by fate (favourable) since it is unattended. कथं नूपुरशब्दः It is rather surprising that the driver mistakes the clanking of the chains for jingle of anklets. पादोत्फालः -चरणयोः चालनं तेन चालितानां ( नूपुराणां )-Shaken by the motion of the feet i, e., shaken while walking. विश्रब्धाः—quiet, fearing or suspecting nothing. भित्वा a *pun* upon the word नरपतिहृदयं भित्वा i. e. व्याकुलीकृत्य-causing him alarm. प्रतोली—a mainroad—रथ्या प्रतोली विशिखा ' त्रिणी ग्राममध्यमार्गस्य '. प्राकारखण्डः broken rampart. विश्वस्ताः-fearlessly ( perhaps a retort to Viraka's विश्रब्धाः ). Dr. Ryder takes

as a vocative, 'my trusty men'. गोत्रान्तरं another dynasty उच्छि-न्नाश्रयकातरेव कुलटा गोत्रान्तरे श्रीर्गता ' Mudra VI. 5. लघुकुरुत–make haste look sharp. घोषः a hamlet occupied by the Bhils or cowherds. सभासु may refer to 'gambling dens'. किं किं दर्शयसि–What, in God's name, art thou going to bring to our notice? दर्शयसि–उपदिशसि and why do you charge us as having remained careless ( विश्रब्धं ) ? चन्दनक did not like Viraka's remark किं स्थ विश्रब्धाः; he has full confidence in himself and his trusty men and is sure that Aryaka cannot escape. कः हरति—for it is not possible for a prisoner to break open the prison and fly unaided. अष्टमो दिनकरः The sun in the eighth mansion. भार्गवग्रहः–शुक्रः. भूमिसुतः–मङ्गलः Mars, जीवः Jupiter, सूरसुतः–शनिः saturn-these ग्रहाs in the respective mansions mentioned, at the time of the birth of a man, forebode severally pain, colic, fatuity, consumption, sorrow, and indigence to him (according to the commentator पृथ्वीधर). What Chandanaka means is that whoever attempts to rescue Aryaka has these planets in the respective mansions in his case, that is to say, is sure to meet with woe at his hands. 'जन्मतः'—अष्टमसूर्यफलं मरणं—'मरणमथपतंगः स्थाननाशं सुरेज्यः'; चतुर्थचन्द्रफलं कुक्षिरोगः–'घोरां दुःखपरंपरां दिनकरः कुक्ष्यामयं चन्द्रमाः '; षष्ठशुक्रफलं मरणं युवतिजनितं वैरं च—' भृगुर्नाशं कुर्याद्युवतिकृतवैरं च परमम् '; पञ्चममंगलफलमुद्वेगः—' क्षितिसुतश्चोद्विग्नतां चेतसः '; षष्ठगुरुफलं शत्रुवृद्धिर्मनोदुःखं च—' समृद्धिंशत्रूणां मनसि च विषादं सुरगुरुः ' नवमशनैश्चरफलं अर्थनाशः—' धर्मस्थाने दिनकरसुते नाशमर्थस्य कुर्यात् '. खुटितः–escaped. Viraka has his misgiving and feels that Aryaka must have escaped as he was not yet found out. अपवारितं veiled.

Pages 104–106. यद्यार्यचारुदत्तं न जानासि &c. Chandanaka's speech bears eloquent testimony to Charudatta's virtues and nobility of character. गुणारविन्दं–Who attracts all men to himself by means of his virtues like a lotus by its fragrance and beauty ' सर्वलोकमनोहरणं. '. मोक्षः—अवसानस्थानं place where the misery of the poor ends i. e, a saviour. शीलमृगांकः–निर्मलपूतचारित्र्येण जनाल्हादकतया चन्द्रः एव. प्राप्तेच राजकार्ये &c, This shows Viraka's high sense of duty to his master. पूर्व in both the words पूर्ववैरी and पूर्वबंधुः means ' of the former life ' as in the play itself, there is no indication of any previous acquaintance of Aryaka with Viraka or Chandanaka. Insert वर्तमानयोः or संधुक्ष्यमाणयोः between चितायां &c., and हुतभुजोः and the meaning will be

plain ' यथा दाहशीलयोरपि द्वयोर्वह्न्योरेकः शुभः अन्यस्त्वशुभः ' . तन्त्रिल-राज्य चिन्तापर—' तन्त्रं स्वराष्ट्रे चिन्तायां '—Amara —' one in charge of the home-administration" ( P ) hence, perhaps, the modern Police officer, while बलपतिः may mean ' military commander.' राज्ञः प्रत्यायितः enjoying the king's confidence. भीम was renowned for his skill in pugilistic encounters; it was in such encounters that he killed कीचक and जरासन्ध. व्यायच्छत्—struggling, contending. त्यजति किल &c. The protection of a person come to seek shelter is regarded as one of the highest meritorious deeds. Cf. बद्धांजलिपुटं दीनं याचन्तं शरणागतं न हन्यात् दानृशंस्यार्थमपि शत्रुं परन्तप । स चेद्भयाद्वा मोहाद्वा कामद्वापि न रक्षति स्वया शक्त्या यथान्यायं तत्पापं लोकगर्हितम् ॥ विनष्टः पश्यतस्तस्य रक्षिणः शरणं गतः आदाय सुकृतं तस्य सच गच्छेदरक्षितः ॥ एवं दोषो महानत्र प्रपन्नानामरक्षणे अस्वर्ग्यं चायशस्यं च बलवीर्यविनाशनम् ॥ Rama. VI. 18, 27, 29. 31. श्येनः a hawk. पत्ररथः ( पत्रं wing )–a bird, शाकुनिकः a birdcatcher ( शकुनिः a bird ). तत्किमिदानीमत्र युक्तमनुष्ठातुं–Chandanaka first instinctively promised to save Aryaka; he then remembers his duty to the king. After weighing both these duties aganist each other, and on further consideration that Aryaka was innocent, that आर्यक was a friend of Sarvilaka who had obliged him and that since, Aryaka was going in Charudatta's carriage, it would involve the latter in great danger, he made up his mind to follow his first impulse. Construe भीता–भयप्रदानं ददतः यदि नाशः भवति, तर्हि भवतु, तथापि नाशे सत्यपि लोके गुण एव खलु–गुणः fame i. e. I shall win the good opinion of the people. ' कीर्तिर्यस्य स जीवति ' or परोपकरणं कायादसारात् सारमाहरेत् ' ' यदि यशः शरीरमनपायं स्यात्तदा नावं नश्वरस्य शरीरस्यापायो भयेहेतुरिति भावः '. A man giving shelter and promising safety to शरणागत persons is highly esteemed, ' न गोप्रदानं न महीप्रदानं न चान्नदानं न तथात्मदानं, यथा वदन्तीह महाप्रदानं सर्वप्रदानेष्वभयप्रदानम् ॥ सर्वकालसमृद्धस्य अश्वमेधस्य यत्फलम् । तत्फलं लभ्यते त्रस्ते रक्षिते शरणागते ॥' Hitopadesha 3, 60–61. परोपकाररसिक one who takes or finds pleasure in doing good to others. अभिसर्तुं to visit or see him: to keep a love appointment with him. घर्घर–gurgling. त्वमपि even a bold and brave fellow like you. यत् when. खषखत्ति &c, म्लेच्छ a barbarian, a non-Aryana. खषखत्ति and others are the various barbaric tribes named after their countries most of which cannot be identified, but these are mostly natives of Southern India. कर्णाट is कर्नाटक, द्राविड ( the same as Andhra or तैलंगण ), विड is विराट or Berar and चोल is Coromandel.

Pages. 107–109. कर्नाटकल प्रयोगं करोमि–अकारणकलहः or शुष्ककलहः a quarrel intentionally stirred up, as used to be done during the poet's time in कर्णाटक. कस्त्वंमदपेक्षया कस्तवातिशयः—'who the deuce are you, I should like to know' (W). पूज्यमानः &c., you are a king's favourite and a confidential servant, hence it is that you are so much respected; but you can hardly command any respect for a moment if your जाति is taken into consideration. v. I. अनुस्मरसि (for नस्मरसि) should mean 'do you recollect &c.?' शीलविभवेन–out of respect or consideration for your greatness of character 'त्वदीयसद्वृत्तगौरवेण न भणामि; जातिः परायत्ता शीलमेव कुलदायत्तमिति न ते जातिदोषमुद्भावयितुमिच्छामि' it may mean also 'owing to the greatness of my character; I am too noble to speak out; it is below my dignity to do so.' किं कपित्थेन भग्नेन why let the cat out of the bag?' 'burst the bubble?' अभग्नमेव तु वृत्तश्लक्ष्णसुगन्धिकापित्थं (wood apple), भग्नं तु वैरस्यमेव दर्शयेत् शून्यं वा स्यात्, एवं त्वमपि निरूप्यमाणो न गण्योऽसि'–you will prove to be as worthless as a broken wood apple (which has a comely exterior without any real essence in it), if I were to expose your real nature and caste. संज्ञा ददाति–'हस्तक्रियया केशवापमभिनयति' makes gestures, suggestive of a barbar's profession. शीर्णं शिलातलं (broken whetstone छुरिकादितेजनपाषाणखण्डः–तलशब्दः स्वरूपार्थबोधकः as in भूमितलं करतलं) हस्ते यस्य सः. कूर्चग्रन्थि–संस्थापनः–कूर्चग्रन्थिः श्मश्रुगुच्छः beard–knot, scrubby beard. संस्थापनः one who trims 'पार्श्वोत्सारेण सौष्ठवाधायकः' v. I. कुञ्चितग्रन्थिसंस्थापनः a bonesetter, one who replaces sprained or dislocated joints' (formerly forming part of a barbar's professsion). कर्तरी a pair of scissors. Thus Chandanaka says that Viraka is a barbar by caste. संज्ञां &c., चर्मावनद्धवादनचेष्टां करोति.' भेरी is a large drum. पटह a small one. करटकः' a tambourine भ्राता यस्य सः. Thus Viraka says that Chandanaka comes of a shoemaker's or leather-tanner's family. चतुरंगं कल्पयामि–I shall have you drawn and quartered i. e., I shall have your limbs quartered. One comm. takes it as पुष्टमंगं on the analogy of 'चतुरश्रशोभि' and explains it as ते पुष्टमंगं कल्पयामि छेदयामि. शुनकसदृश merely barking like a dog i. e., incapable of any other serious step 'वितथगर्जितेन' or 'you who are like a dog of the king, incapable of independent thought or action.' आर्ये वसंतसेने &c.,

Chandanaka speaks apparently to Vasantasena and hence uses the feminine gender. अभिज्ञानं परीक्षानिर्वृत्तिचिन्हम्—a passport. स्पन्दते &c. throbbing of the right arm is a good sign, a sign of victory. अंगदक्षिणभागे तु शस्तं प्रस्फुरणं भवेत् । अथाशस्तं तथा वामे पृष्ठस्य हृदयस्य च ॥ –मत्स्यपुराण; also 'वामेतरः संशयमस्य बाहुः । केयूरबन्धोच्छसितैर्नुनोद ॥' Ragh VI. 64, also 'दक्षिणमंगं पुंसः स्त्रियश्चवामं शुभावहं स्फुरितं । प्रियसंगमाय बाह्वोः कम्पः &c.' The figure is समाधिः. विज्ञप्ता—requested by me; or to whom I have introduced myself 'आत्मानं निवेदिता.' प्रत्ययिता-in whom I have created confidence about my faithfulness by the gift of a sword and the treatment of Viraka. Prof. Paranjpe takes प्रत्ययिता to mean 'in case you are convinced of the truth of the prophesy'. लुब्धः—Selfishly greedy of a reward in future, in case the prophesy comes to be true. तथा यदि—if it proves true. चन्द्रस्येव आल्हादकेन शीलेन आढयः संपन्नः Constr. यथा देवी शुम्भनिशुम्भौ निहत्य अभयदानेन देवान् रक्षयामास, तथा हरिहरादयोऽपि तव रिपून् विनाश्य अभयदानेन त्वां रक्षन्तु.' Shumbha and Nishumbha were two demons who oppressed the worlds: they were killed by the goddess Durga. निष्क्रामतो मम —Chandanaka means to say that Sharvilaka followed him closely when he issued out of his house. Prof. Paranjpe takes निष्क्रामतः as an adj., to आर्यकस्य understood. प्रधानदण्डधारकः–दण्डधारसेनाध्यक्षः-the chief of the police; the chief of the criminal department. प्रत्ययकारः ग्राह्यवचनः—a confident officer of the king. एतमेव आर्यकंमत्वा. Cf. Sharvilaka 'प्रधानसभिको माथुरः विरोधितः &c.' Act II.

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## ACT VII.

[ Charudatta is awaiting Vasantasena in the park. His cart, in which Aryaka lies hidden, appears. Charudatta discovers the fugitive, removes his fetters, lends him the cart, and leaves the park—R. ]

Page 110–113. शुल्कमिव साधयन्तः–as if collecting the toll. शुल्कं राजग्राह्यभागं toll or tax. The verse means 'the trees have put forth all over flowers and the bees are busy in collecting honey from these,

असंस्कार &c. naturally charming (without any artificial decoration). अक्षः axle, परिवर्तनं change (of axle). प्रग्रहः the rein. कर्मान्तोज्झित &c.—'कर्मान्तः राजादीनां नियोगविशेषः' पृथ्वीधरः–being in the midst of the road on business by the order of the king; or simply left at the end of the work. V. L. वर्त्मान्तोज्झित &c. left in the middle of the road; here अन्त must be taken to mean 'मध्ये or मध्यभागे'. सावशेषापसारः– My escape or flight (अपसारः) is not yet fully effected or yet remains to be fully effected. परभृत इव &c. The simile alludes to the practice of the cuckoos who get their eggs hatched by the crows. 'प्रागन्तरीक्षगमनात्स्वमपत्यजातं अन्यैर्द्विजैः परभृताः खलु पोषयन्ति' Sak. V. The cuckoo leaves its eggs in the nest of the crows and are fed and hatched by them because they cannot distinguish them from their own. The cock-koil seats himself on a prominent perch and lifts up his voice and shouts aloud and very soon attracts the attention of the owners of the nest (i. e. the crows) who rush out to the attack and chase him away. Now comes the chance for his wife, who forth with nips in to deposit her egg.'—D. D. Cunnigham *Indian Friends and Acquaintances* pp. 64–65 अभ्युपपन्नःशरणागतः. व्यसनार्णवोत्थितं—This reading is a more forcible expression than v. I. अस्माद्व्यसनात् नवोत्थितं–but the former is an example of loose grammatical structure; we must connect अस्मात् with व्यसनार्णवात् (उत्थितं) by 'सापेक्षत्वेऽपिगमकत्वात्समासः'–risen up from the ocean of calamity in which he was going to be drowned. नवोत्थितं–Just (freshly) escaped 'अचिरोत्तीर्णं' गतं इदृशीं दशां–निगडबन्धरूपां दशां–which has attained this miserable condition of wearing shackles. स्नेहः कालं &c. love brooks no delay. वसन्तसेनः &c. Maitreya sees Aryaka inside the carriage and therefore humorously describes him thus. Jv. explains this as कामदेवः खलु अयम् (वसन्तः the spring सेना बलं यस्य). करिकर &c. i. e. महाभुजः 'आजानुलम्बिनौ बाहू वृत्तौ पीनौ नृपेश्वरः'–Samudrika—all such marks are indicative of royalty. कथं इदं असमानं प्राप्तः–असमानं a condition that ill befits him. 'इदं निगडबधनं स्वस्य असदृशं &c.' गोपालप्रकृतिः– a cowherd by origin. स्नेहमयानी (निगडानि) Aryaka means, 'thereby Charudatta has tied him fast by bonds of love. संगच्छस्व &c. put these fetters on your feet now,' because Maitreya apprehends that they might be caught by the King's officers and cast

in jail for letting off the prisoner; but निगडानि ought to be in the instrumental. 'It is just possible that there is a smutty pun in संगच्छस्व, that Maitreya means to hint that चारुदत्त, not being able to be united (sexually) with Vasantasena, means to be content to be united with what has actually come in the cart viz. the fetters.'—Ryder. Maitreya's levity is out of place however, in the presence of Aryaka, and therefore Charudatta chides him then and there' by धिक्शान्तम्, स्वयंग्राहप्रणयेन—by the confidence you yourself reposed in me 'अपरिचितेऽपि प्रणयकृतविस्रम्भेण'; or 'by the favour of an uninvited acceptance' (P) 'कण्ठे स्वयंग्राहनिशक्तबाहुम्' Kumar 3. 7. प्रत्यग्रं newly. अलघुसंचारा in which your movements will not be quick; you will find walking difficult. V. I. अलवुसंवारा 'when concealment is not easy.'—चारुदत्त means that Aryaka would probably be detected if he left the cart. V. I, लघुसंचारा 'your progress will be very little.' सुलभ &c crowded, where men are freely moving. क्षेमेण &c. this dialogue is conducted in the course of a शार्दूलविक्रीडित Stanza; this stylistic device is not uncommon. Sometimes the different parts are spoken by different characters cf. Uttara. I. 33; Malati III. 18; X. 8; sometimes the same character speaks the whole verse but is interrupted by prose speeches from others as in Mudra. VI. 16; Ratnavali IV. 18. स्वात्मापि विस्मर्यते—Can one forget his own soul—meaning thereby that चारुदत्त is as dear to him as his own soul यदुद्यते पालके &c. यस्मात् कृतयत्ने पालके सति महती रक्षा न संभवति—Since Palaka is roused or is exerting himself to the utmost, protection will very difficult. V. I. यत्नोद्यते पालके महती रक्षा वर्तते—There is great guarding everywhere i. e. every nook and corner is guarded. व्यलीकं offence. पश्येयुः &c. गावो घ्राणेन पश्यन्ति वेदैः पश्यन्ति पण्डिताः। चारैः पश्यन्ति राजानः चक्षुर्भ्यामितरेजनाः ॥' वामाक्षि स्पन्दनं सूचयित्वा—The throbbing of the left eye portends evil in the case of males. अनाभ्युदयिकं (श्रमणकदर्शनं) boding no good; inauspicious. Wilson remarks, 'Avoiding him is in harmony with the Brahmanical doctrine on this subject; at the same time, it is clear that the period of intolerence and persecution had not yet arrived, or he would not have so openly made his appearance in the presence of a Brahman. The श्रमणक is our acquaintance, the Samvahaka'.

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## ACT VIII.

[ A Buddhist monk, the Shampooer of the second Act, enters the park. He has difficulty in escaping from Samsthanaka, who appears with the courtier. Samsthanaka's servant drives in with the cart which Vasantasena had entered by mistake. She is discovered by Samsthanaka, who pursues her with insulting offers of love. When she repulses him, Samsthanaka gets rid of all witnesses, strangles her, and leaves her for dead. The Buddhist monk enters again, revives Vasantasena, and conducts her to a monastery—R. ].

Page 114. आर्द्रचीवरं a wet piece of cloth. संयच्छत निजोदरं—restrain your appetite; check the cravings of your belly. अनित्यतया प्रेक्ष्य Having seen ( mundane things—संसार: ) from the standpoint of transitoriness, I now take resort to (or am now the abode of ) virtues only; or I resort to religious piety as my only support. V. I. 'नले दावधम्माणं शलणम्मि'—'नरस्तावद्धर्माणां शरणं' i. e. सर्वोऽपि मनुष्यो धर्माणामेव शरणं अवलम्बनं स्यादित्यर्थः, पञ्च जनाः—the five men i. e. senses पञ्चेन्द्रियाणि (पञ्चभिर्भूतैर्जायन्ते इति पञ्चजनाः ) cf. यस्मिन् पञ्चपञ्चजना आकाशश्च बृहदारण्यकोपनिषद् 9. स्त्रियं &c, The woman referred to is अविद्यारूपां Nescience or मारयित्वा विद्यया i. e. तत्वज्ञानेन विनाश्य. ग्रामोरक्षितः–शरीरं अधर्मेभ्यो रक्षितं निर्वर्तितम्. ग्रामः—The soul आत्मा or body which is the receptacle of all senses. अबलः–Helpless 'बहिरिन्द्रियाणां वशीकरण-विद्यादिपाशनाशाच्च.' चाण्डालः—The fiend, viz. Egoism अहंकारः V. I. अबलश्च चाण्डालः &c. is better. With the reading in the text क्व must by taken to mean 'in whom.' The Metre is वैतालिय—षड् विषमेऽष्टौ समे कलास्ताश्च समेस्युर्नो निरन्तराः । न समात्र पराश्रिता कला वैतालीयेऽन्ते रलौ गुरुः' मुण्डितं Shaved. Manu enjoins shaving the hair in the case of a दाण्डिन्—'क्लृप्तकेशनखश्मश्रुः पात्री दण्डी कुसुम्भवाम् । विचरेन्नियतो नित्यं सर्व-भूतान्यपीडयन्' ॥ तुण्डं face. पुष्करिणी a lotuspool गृहीतं काषायोदकं येन—That has been dipped in water of a dull red colour. गामिव नासिकां विद्ध्वापवादयति—Drives him ( makes him carry the yoke) like a bull boring a hole in his nose. आपानक—A a drinking party 'समन्तादापानोत्सवमनुभवन्तीव मधुपाः' Nagananda III. 8; it may even mean 'a drinking hall'–ताम्बूलीनां दलैस्तत्र रचितापानभूमयः' Raghu IV. 42 रक्तमूलकं A red radish which is eaten as a relish to excite thirst and improve the flavour of the liquor.' निर्वेदधृतकषायं–Who is wearing the red garment of an ascetic being weary of the world.

Pages 115-117. अशरणानां गृहरहितानां पान्थादीनां शरणप्रमोदभुतैः—शरणमोदाय (प्रमोद–delight) भूतैः उत्पन्नैः आर्तरक्षणार्थजन्मभिः (शरणं-गृहं a house) क्रियमाणचारुकर्म (*adj.* qualifying उद्यानं) where a noble and charming act is being done. अगुप्तं (हृदयं) unbridled, licentious–अगुप्तं (उद्यानं) यथेच्छविहारयोग्यं–fit for free enjoyment for all, or, where all can have a free access. अनिर्जितोपभोग्यं—( राज्यं )—to be enjoyed without having to be conquered by one's own efforts (2) उद्यानं—where anybody may enjoy freely or which yields delight ( from enjoying in it ) for which one has to pay nothing. Perhaps here Vita means to rebuke Sakara's brutal conduct by contrasting it with the gentle invitation of the park'. औपच्छन्दासिक metre. उपासकः a true worshipper. शकार takes it to mean a barber ( नापितः—स हि श्मश्रुवर्धनादिभिः उपासकः सेवकः ). आक्रोशति abuses, curses, धन्यः पुण्यः &c. धन्य means (1) blessed. (2) infidel, an athiest; and पुण्य means. (1) virtuous, (2) a brick watering trough for watering cattle. This accounts for Sakara's blunder in thinking that he has been called a materialist ( चार्वाक ) and a brick trough ( कोष्टकं–इष्टिकानिर्मितं निपानं ). कोष्टक also means 'a weaver'; Sakara now also suddenly turns to this sense and asks 'Am a weaver or a potter ( कुम्भकारः ) ? ; v. l. शरावक–earthen vessel; v. l. श्रावक–a heretic, कोष्टक also means 'a granary', which sense may do here too as the प्राकृत–धण्णे means धान्यं. (P.) कुलित्थयूषसवर्णानि ( v. l, शबलानि )–of the colour of ( dark like) a कुलित्थ preparation. ( मराठी-कुळीथ ). एकप्रहारिक–'between whose life and death a single blow only intervenes.' तथैव–as it was before shaving. छविः–colour. किणः–scar, hard surface of the skin. दूरं निगूढान्तरं वस्त्रान्तं—the hem of the garment, by which the middle part is quite ( दूरं ) concealed, loose because of the bagging of the cloth does not fit on his shoulder'. The भिक्षुs wear a single garment in a peculiar manner. and the two ends on one side of it meet in a knot on the right shoulder. It is indeed very difficult to wear it elegantly संप्रधारयामि—Deliberate; take counsel. हन्त न गतः alas ! he ( the भिक्षु ) has not still departed. पंकाविल–turbid or tainted by mud. विपर्यस्ताः मनश्चेष्टाः येषां तैः—whose mental operations ( or mind-thoughts and actions ) are all perverse. वर्ष्मन् body. 'अतिनिर्दयतया पाषाणवत् कोमलतालेशविरहितैः'. मांसवृक्षैः—who are mere growths ( trees ) of flesh

without any power to think ' विवेकलेशशून्यैः '. The figure is रूपक. Metre अनुष्टुप. कठोरनिष्पन्दं in a very close and motionless embrace. कठोर and निष्पन्द may be taken to qualify लता–' fullgrown and steady ', but the first construction is preferable. निर्वृतिं यान्ति—are happy ( in the company of fitting mates )—' सदृशमिष्टसमागमनिर्वृतिं वनितयानितया रजनीवधूः ' Raghu. IX. 38. Metre वंशस्थविल. ' कठोर... उपवेष्ठिताः प्रौढांगनास्वयंग्रहेाऽनेन व्यज्यते नरा अपि राजरक्षिता एव निर्वृत्तिं यान्ति '. पनसफलानि jack-fruits ( फणस ).

Pages 118–124. निरस्त—Repulsed. विमानित—spurned. नैव वा भवति or altogether ceases to exist. सूरः—the sun. सदृक्ष=सदृश. हृतपुत्रशतेव गान्धारी—This is one of the rare cases when Sakara's mythology is correct. गान्धारी—the mother of दुर्योधन and his brothers. the hundred Kauravas. गोकुलं—herd of cows. सारसं of a lake ( सरस् ). अतिशंकित–excessively afraid ( of sunstroke ) cf. पत्रच्छाया-सुहंसा मुकुलितनयना दीर्विकापद्मिनीनां &c. ' Malvika 11. 12. नर-पुरुष-मनुष्याः, गृह-शरण, शकुनि-खग-विहंगाः—are instances of Sakarian tautaulogy: निर्वहन्ति pass. हिंगूज्ज्वला–wellseasoned ( brightened up ) with asafoetida ( हिंग ). जीरकं—cummin seed. भद्रमुस्ता–oris-root. वचायाः तदाख्यस्य ओषधिद्रव्यविशेषस्य ग्रन्थिः काण्डस्य अङ्गविशेषः. गन्धयुक्तिः compound of fragrant things. All these substances are neither fragrant nor calculated to improve the voice. Shakara :merely is punuing upon the syllable गन्ध in गन्धर्व. मरीचं pepper. व्याघारितं fried in ghee. पारभृतीयं of a cuckoo ( परभृत् ). विसंष्ठुलं–' out of joint ' ( Hamlet )—in a confused state. नेमिघोष–sound of the wheels. शूकरः a hog. घुरघुरायमाणं croaking, groaning, squeaking. अहमात्मीयो न भविष्यामि—I shall not be my own any longer, I shall be dead. cf. मराठी—आपला ( अहमात्मीयः ). छिन्नौ and मृता are to be transposed मृतौ वृषभौ, छिन्नाः रज्जवः '. सादरकः–आदरणीयः respectable. अभ्यन्तरकः intimate friend. पुरस्करणीयः—to be placed at the head or honoured, तवैष आचारः—this would have been the proper etiquette on your part. मृतोऽसि &c. Shakara says so instead of मृतोऽस्मि. Perhaps he wants to make a fool of the Vita, for he at once knows that it was Vasantasena who was in the carriage. मुषितौ and खादितौ ought to be interchanged ( see *Supra* छिन्नौ and मृतः ). मा नाम let there be no mistaken notion &c.

मध्याह्न &c. as your eyes are dazzled by the glare of the mid-day sun. Construe सदसि गौरप्रियस्य (who are desirous of being esteemed in assemblies of wise men) मे चक्षुः कुलजन (high born person) दर्शनकातरं (अस्ति). संशयितास्मि—I (my life) am in danger. उष-क्षेत्रं—a barren spot with salt soil. दोषः what harm is there? कथं शृगालः &c. Shakara says this to frighten the Vita. उड्डीयन्ते, व्रजन्ति, भक्ष्यते, and प्रेक्ष्यते are put in wrong places. पुलिनान्तरशायिनं ( हंसं परित्यज्य )—Sleeping in the white river-sands, or white sandy shore. This suggests a pun and spotless way of living प्रतीकाश—'Similar to' स्युरुत्तरपदे त्वमी। निभसंकाशनिकाशप्रतीकाशोपमादयः ' The figure is अप्रस्तुतप्रशंसा, since under the description of a हंस and वायस, both चारुदत्त and शकार are rightly described. अशौण्डीर्यस्वभावेन—अशौण्डीर्यं अनौदार्यं स्वभावो यस्य तेन सहजसिद्धार्थलोभेन वेशभावेन—in a pusillanimous (low) spirit, characteristic of the being of a courtezan. मन्यते—अवज्ञातः एव आद्रियते—esteemed and honoured. विपर्यासः exchange. swapping. भाव भाव यदि राक्षसी &c. Shakara is too cunning for the Vita to be thus imposed upon. एवं भवतु—Alright let it be so *i. e.* let us go home on foot, but he really intends to do exactly opposite of what he is saying.' अभिसारयितुं=अभिसर्तुं to meet you as a lover. प्रवर the best वासुदेव ( कं ) is peculiar to S'akara-the god Krishna whom he takes as his ideal owing to the amorous side of his life. दुष्करं विषं &c. It is very difficult to convert poison to medicine. Cf. न विषममृतीकर्तुं शक्यं प्रयत्नशतैरपि, त्यजति कटुतां न स्वां निम्बः स्थितोऽपि पयोह्रदे। गुणपरिचितामार्यां वाणीं न जल्पति दुर्जनश्चिरमपि बलाध्मातं लोहे कुतः कनकाकृतिः ॥'; दुर्जनः सुजनकर्तुं, यत्नेनापि न शक्यते । संस्कारेणापि लशुनं कः सुगन्धीकरिष्यति ॥'—Subhashitavali. अम्बिके The stupid fool calls her his mother whom he means as his concubine. दशनखे and शुद्धदन्ति are complimentary epithets from S'akara. Supply करोमि and बध्नामि after हस्ताञ्जलिं. आतुरः overpowered by, influenced by. तत्क्षामितासि—You are prayed to forgive me that. ' तत्क्षामये त्वामहमप्रमेयम् '—Gita XI. 42. अम्बिकामातृभिः is a S'akarian tautology.

Pages 125-128 अलंकृतास्मि &c. Cf. बलात्कारानुनीयमानेति यत्सत्यं अलंकृतास्म्येतैरक्षरैः ' Act 1. दशनखोत्पलमण्डलाभ्यां—( मे हस्ताभ्यां )—which are decked which the beautiful lotuses in the form of the ten finger-nails. He is foolish enough to compare his nails to lotuses. The compound may also mean, 'having ten finger-nails and discs like those of lotuses.

He should have compared his hands to वज्र or some such hard thing, since he was going to drag her down from his carriage. चाटु &c. Which are eager for striking you as with hundreds of loving and coaxing words. चाटुशतानि इव or चाटुशतेन ताडनानि तत्र लम्पटाभ्याम्. वाली's wife was तारा. He was brother of Sugriva who vanquished him with the help of Rama. जटायु was a vulture, a friend of दशरथ and राम, son of श्येनी and अरुण, and brother of सम्पाति and गरुड. It was he who fought with Ravana., in his attempt to rescue Sita. तारा and जटायु have nothing to do with each other, much less with 'hairpulling'. न लताः &c. Cf. 'न पुष्पमोषमर्हति उद्यानलता' Act I. दशाः fringes of a garment. चुहु &c. the sound produced at the sucking of the marrowy bones. तुष्टिंकर्तुं–Jv. explains this as to do me a favour सन्तोषं कर्तुम्.' राक्षसी कापि नास्ति–गन्ध means 'a mere smell' 'a particle'.—there is no trace whatsoever of an impossibility (अकार्य S'akara takes अकार्य in the sense of 'something that cannot be done', 'a sin') for here is no राक्षसी (to be killed, but an ordinary woman viz. Vasantasena, it is not impossible for you to kill her) 'राक्षसीवधो हि दुःसाध्यः (अकार्यः), अस्या वधस्तु न तथा, अतः एषा किल वसन्तसेना'. Perhaps राक्षसी is associated with गन्ध, and Regnaud has called attention to the meaning 'a certain perfume' which is given for राक्षसी and sees a deliberate pun on the part of the author: Dr. Ryder remarks, 'the suggestion is both ingenious and convincing'. One commentator remarks on राक्षसी नास्ति—'राक्षसीसमीपगमनमेव अपाय-भयादकार्यमिति भावः'. अवेशसदृशप्रणयोपचारां–whose spirit of love (प्रणय) and courtesy (उपचार) are unlike (असदृश) that of a prostitute. उडुंप–a raft, a boat 'उडुनो जलात् पाति or उड्डनीव पाति.' अनागस् (अन्+आगस् sin)–innocent. पश्यन्ति &c. Cf. 'आदित्यचन्द्रावनिलानलौ च द्यौर्भूमिरापो हृदयं यमश्च। अहश्च रात्रिश्च उभे च सन्ध्ये धर्मोऽपि जानाति नरस्य वृत्तम्॥' अपध्वस्तोऽसि Thou art damned. कोलः a hog. प्रभवतिभट्टकः शरीरस्य न चारित्रस्य–चारित्रं character. Cf. 'My life thou shalt compound, but not my shame; The one my duty owes, but my fair name, Despite of death that lives upon my grave; To dark dishonour's use thou shalt not have.' King Richard II. Act I. scene I. (Mowbray's Speech). येन Since, because. आधिकं—भागधेयदोषं is the substantive it qualifies. परिभूतदशः—whose is the most despised

condition of life; whose condition brings him into contempt. प्रेष्यः fit for being sent on errands *i. e.* a menial. एष नाम परिभूतदशोऽपि परत्रफलमिच्छति अस्य भर्ता तु न तदिच्छति. असदृशं—something not befitting or laudable *i. e.* sin. ये वधपापादि वर्धयन्ति सदृशं पुण्यादि त्यजन्ति अमी शकारादयः कथमिव नाशं न यान्ति ? The sense seems to be 'if the virtuous and pious have to pine in misery, why then, surely the wicked must be totally annihilated.' रन्ध्रानुसारी—searching for weak points' स्वप्रवेशमार्गापेक्षी अत एव विपरीतवृत्तिः (विषमःबलवति साशंकः दुर्बलमभिभवतीत्यर्थः); यत्—यस्मात् कृतान्तवैषम्याद्धेतोः अस्य गुणवतः चेटस्य—what Vita means is that Cheta virtuous as he is ought to have been the master and S'akara his servant. यत् for the same reason viz, perverse nature of the course of fate; the last two lines repeat the idea of the first two lines. अपवारके and एकान्ते mean the same, 'in a retired place, aside.'

Pages 129–133 विभवः what is in one's power परिकरं बध्नन् girding up his loins शिरश्चालनसंज्ञा—hint by shaking his head that she need not be afraid of Shakara. qv. takes this to mean 'Vita that old jackal—set me thinking by rudely shaking head up and down'—and the result was the plan he hit upon 'लब्धो मया उपायः'. मल्लक—'a small vesse made of a leaf 'पत्रपुटिका'. Shakara wants to compare his family with something very great such as the ocean but absurdly compares it with मल्लकः (which is small and not large) v. l. गल्लर्कः a drinking vessel. अंगिकारयितुं—in order to make her accept my proposal. अत्र here *i. e.* in doing or not doing an evil deed. स्फीताः rife. एष प्रपलाय्य गच्छति—He may even run away. विविक्तविश्रम्भरसः—whose essence consists in familiarity due to privacy; 'love gains in charm in the security of privacy.' The प्राकृत–णाशेण represents Sanskrit न्यासेन and also नाशेन. The *pun* is thus obvious—Shakara takes the second interpretation and gives the promise. कपटकापटिक :—Who is a fraud and a parasite. वेष्टनं turban. किं ते वयं काष्टमया मनुष्याः—Are we, in your eyes (ते–तव सम्बन्धे), men or images made of wood, lifeless, wanting in strength, action or power to retaliate ? He wonders that in spite of his entreaties to accept him as her lover, she pays him very little heed as to a wooden image, not even taking the trouble of casting a glance at. V. I. किं सेवकं कष्टमया मनुष्याः—Construe किं तथापि

सेवकं मां नेच्छसि—why don't you accept me, who am your servant or at your service. Alas! कष्टमया मनुष्याः men have indeed a very miserable life to lead ( since their wishes are not satisfied in spite of all the trouble they undergo on that account ), Wilson translates 'If you still disdain me and will not accept me as your slave, what have I to do longer with mankind ?.' Dr. Ryder thinks that 'Certainly Vasantasena understands the speaker to mean a comparison between himself and चारुदत्त to the disadvantage of the latter; Samsthanaka asks her why she does not desire him, and why she prefers a poor man; she answers that the poor man's character is good, while he is bad'. He translates किं सेवकं कष्टमया मनुष्याः 'why are poor men the object of (your) devotion ?' and remarks 'the matter would be simpler if we could read सेवन्ते or सेव्याः'. निकृष्ट a wretch. परिलोभसे—a grammatical irregularity 'temptest'. Read न हि कमलं &c. सुचरितचरितं whose acts are like those of a virtuous man. जातदोष—guilty (since he expressed his desire to murder her). शोभा—Honour. सहकारः a mango tree. पलाश and किंशुक mean the same. The *Kimshuka* has red flowers but these have no fragrance. Similarly Shakara has wealth but no merits. पलाश also means 'a demon, an eater of raw flesh.' Perhaps the abuse lies in this sense. मोटयामि—shall strangle, शक्र and महेन्द्र are the same. वालिपुत्र is अङ्गद who was sent by Rama to Ravana's court as his ambassador. रम्भा was not known to have a son–this may be Shakara's mistake for राधापुत्र. कालनेमि was the uncle of Ravana, deputed by him to kill Hanuman, कालनेमिं दुराधर्षं रक्षः परमदुर्जयम्। चतुरास्यं चतुर्हस्तमष्टनेत्रं भयावहम्'. It was also the name of a demon killed by Vishnu ' आत्मानमिह सञ्जातं जानन् प्राक् विष्णुना हतम् । महासुरं कालनेमिं यदुभिः स व्यरुध्यत ॥ '–Bhagvata. सुबन्धु perhaps the one in बृहत्कथा. धुन्धुमार also known as कुवलयाश्व was a king of solar race. He killed the demon धन्धु who tormented the sage उत्तङ्क. त्रिशङ्कु was the father of Harischandra. He wanted to ascend to heaven in his mortal body and performed a sacrifice for this purpose with विश्वामित्र as his priest, as Vashistha his family priest refused to undertake the task. While he was being raised up to heaven with the help of Vishvamitra's supernatural power, Indra stopped him in the middle and Vishvamitra helped him up. So he

dangled in the middle. Cf. त्रिशङ्कुरिव अन्तराले तिष्ठ '. Sak II. He ramained suspended as a constellation in the southern hemisphere भारत is a वर्ष and not युग. सीता lived in the द्वापर age. असम्पूर्णमनोरथः because she had not enjoyed Charudatta's company to her heart's content. तस्य रक्तां who loved him ( चारुदत्त ). रमणे-रमणाय loc. for dat. The line means 'who ( really ) came to her death ( कालगतां ), when being in love, she came ( thinking ) to sport with him when he had come' ( R. ) and in order to justify these *accusatives* we must supply हत्वा as suggested by Jivananda. निःश्वास- V. I. निःश्वासे is better—why do I boast of the strength of my arm? She dies merely at my breathing. अम्बा is here used as a term of endearment. पाशेन उत्त्रासिता मारिता-I killed her with the noose ( of my arms ), while she was already frightened, स वा वञ्चितः &c. the line is desperate '.—My brother is deprived ( of an excellent opportunity of witnessing my valorous act ), V. I. स वा वञ्चितभ्रात्रकः मम पिता- qv. explains this line as स मम वञ्चकचूडामणिः प्रसिद्धः मम पिता ( since he deceived even his brother ) and सा द्रौपदीव सर्वेषु भुजंगेषु प्रसिद्धा ( since Draupadi enjoyed in the company of five husbands ) मम माता-मम- पिता वञ्चकः, ममभाता च चरित्रहीना अहं पुनस्तयोरनुरूपः पुत्रः. अनेनच पतता स्त्री &c. this woman killed by the fall of the tree is the one whom Viraka sees in the trial scene. वयमपि पातिताः &c. निरयं ( hell ) गमिताः- not only those who commit a sin are damned but also those who witness it. अत्याकुलं कथयसि—असम्बद्धं—You are making contradictory statements. and also seem to be much agitated.

Pages 134-135. दाक्षिण्योदकवाहिनी the stream of courtesy. रतिः— pleasure of love. अलंकृतभूषणे—in whose case ornaments were superfluous as these could not add any thing to her native charms, विपणिः Market. Cf. सौन्दर्यस्य तरंगिणी तरुणिमोत्कर्षस्य हर्षोद्गमः। कान्तेः कार्मणकर्म नर्मरहसामुल्लासना- वासभूः ॥ विद्या वक्रगिरां विधेरवधिप्राविण्यसाक्षात्क्रिया । बाणाःपञ्चशिलीमुखस्य ललना चूडामणिःसा प्रिया ॥. मयि संक्रामयेत्—will shift the guilt of this sinful deed to me; attribute to me. कार्षापणं—a coin equivalent to four rupees, सवेष्टिकं—वेष्टिकं—a turban. V, सवेष्विकं—together with clothes. V. I. सवोडिकं—वोडी is a coin of less value: ( 20 cowries ), V. I. सपोषणं— with much nurture or nutritious things. Dr. Ryder prefers the V. I. सकोटिकं and translates the line, ' I will give you wealth a hundred-

fold, a gold piece. I will give you a penny, I'll give you a ten million'. एषदोषस्थानं &c. Let this heroism of mine which is of the nature of a crime be common to all men, a roundabout way of saying 'let the perpetrator of the deed remain unknown' V. I. एषदुःशब्दानां फलक्रमः मे सामान्यकः &c. 'let this continued reward of evil words (due) to me be common to all men' thus the two readings give at bottom about the same. sense. परिभवकारिकामनार्यां– which is ignoble and disgraceful. आच्छिन्न Broken. निर्गुण–void of virtue ( त्वां ). without the bow—string ( धनुः ). नगरस्त्री-शंकितार्धाक्षिदृष्टं—looked at with suspicious and half closed ( through fear lest they might receive a like treament at his hands ) eyes by the towns women. अन्यस्यां जातौ in your next birth. आवुत्त– Brother-in-law *i. e.* here, the king. व्यवहारं देहि—व्यवहार means here 'defence'—defend yourself in court; it also means 'a law-suit', 'rules of procedure', 'judicial administration in a legal contract'.

Pages 136-139 Read मया तावद्दत्तमिममलंकारं गृहाण। यावत्यां...वेलांमम-it is mine so long as I shall be wearing it. प्रासादबालाग्रप्रतोलिकायां प्रासादस्य ... बालाग्रस्य अभिनवनिर्मितस्य ( बाल ) उपरिगृहविशेषस्य प्रतोलिकायां रथ्यायां ( अधिरोहिणी इति अपरनाम नामकमार्गविशेषे ( सोपाने ) *i. e.* perhaps, at the staircase or flight of steps leading to the terrace of my palace, आत्मपरित्राणे—Loc. for Dat. परित्राणाय—in order to save himself from the charge of having murdered Vasantasena. निगूडपूरित covered over or bound by fetters. मन्त्रः Secret viz the murder of Vasantasena 'वसन्तसेनावधरूपगोप्यविषयः–' मन्त्रो वेदविशेषे स्यात् देवादीनां च साधने। गुह्यवादेऽपि च पुमान् इति मेदिनी. आर्यपुरुषः worthy man, वातालिपुञ्जितेन–शुष्कपर्णपुटेण—by this round heap of dry leaves collected together by the whirlwind ( वातालिः ). व्यवहारं लेखयामि–lodge a complaint or suit. पशुघातं &c. निरपराधस्य चारुदत्तस्य दीनपशुवन्नाशार्थम्—Charudatta is as innocent as the goat that is sacrificed. अविदमादिके–Oh misery! Oh fie! 'सभयविस्मये'. वाहितः—driven, made to carry the yoke. V. I. बाधितः tormented. त्वरितत्वरितः अस्मि am hastening. हनुमत् &c. like the monkey महेन्द्र–high above the peak of हनुमत्. हनुमत् and महेन्द्र are inverted into a mountain and a monkey by Shakara. महेन्द्र—one of the कुलशैलs, the seven mountains supposed to exist in

each division of the continent. महेन्द्रो मलयः सह्यः शाक्तिमान् ऋक्षपर्वतः। विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वताः ॥ '—Vishnupurana. Hanumat jumped over the southern ocean and went to Lanka for the discovery of Sita. ' उल्लंघ्य सिन्धोः सलिलं सलीलं यः शोकवन्हिं जनकात्मजायाः &c.—Ramayana. विलुम्पान्ति—will snatch it off or steal it. वातातपेन—by wind and the sun's heat. स्तिमित—wetted, विस्तीर्णपत्राणि पत्राणीव—like birds ( पत्राणि ) with their wings ( पत्राणि ) spread out, But it would be hard to find another instance of पत्र meaning 'bird'. So although there may a play upon the word, still the line can be translated as 'scattered leaves (विस्तीर्णपत्राणि) curl up like any other leaves', taking पत्र to mean 'leaf' all through. स्मरामि न पुनर्यथार्थो भणति—the fact that Vasantasena remembers the monk but does not remember her own benefaction to him, shows the nobility of her nature हस्तं दर्शयति—Vasantasena does not show it, but it becomes visible. गालयिष्यामि—shall let it drip. वरमहमुपरतैव—किं परपुरुषस्पर्शदूषितया जीवितेनेति भाव लतां अवलम्ब्य—for, a holy person, such as the भिक्षु is not to touch a woman. बिहारः a Buddhist convent. Construe इति with अपसरत—' make way, for here is a young lady and I a Buddhist monk'. शुद्धो ममैष धर्मः—' This I do in the pure pursuit of my religious piety ? (P.) or, 'this my virtuous act is above reproach'. राजकुलं a king's court. Metre आर्या. The भिक्षु having thus saved the life of Vasantasena, felt himself blessed. for he could thus repay her for what she had done for him viz. his rescue from his creditors-gamblers ( द्यूतकरसभिकौ ).

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## ACT IX—THE TRIAL.

[ Samsthanaka accuses Charudatta of murdering Vasantasena for money. In the course of the trial, it appears that Vasantasena had spent the night of the storm at Charudatta's house; that she had left the house the next morning to meet Charudatta in the park; that there had been a struggle in the park, which apparently ended in the murder of a woman. Charudatta's friend, Maitreya, enters with the gems which Vasantasena had left to buy Charudatta's son a toy cart of gold; these gems fall to the floor during a scuffle between

Maitreya and Samsthanaka. In view of Charudatta's poverty, this seems to establish the motive for the crime. and Charudatta' is condemned to death.—R. Charudatta pleades 'not guilty' to the charge, but offers no defence and finally confesses the crime ].

Pages 140-141. शोधनक is the court peon or the beadle अधिकरणभोजकाः judges ( अधिक्रियते निश्चीयते याथार्थ्यमत्रेत्यधिकरणं विचारालयः ( court of justice ) तस्य भोजकः-भोगकारिणः विचारकाः ). व्यवहारमण्डपः the court-hall or building, 'विर्नानार्थेऽव सन्देहहरणं हार उच्यते । नानासन्देहहरणाद्व्यवहारः स्मृतः ' also परस्परं मनुष्याणां स्वार्थविप्रतिपत्तिषु । वाक्यात् न्यायात् व्यवस्थानं व्यवहार उदाहृतः ' ॥ विविक्तः clean अधिकरणिकाः The judge : the plural is used here out of respect for the great functionary, उज्ज्वल Bright, gaudy, Read गन्धर्वं इव सुविहितैः अंगकैः like a Gandharva with well-decorated limbs. गन्धर्वैः अंगकैः—Dr. Ryder translates. 'with Gandharvic well-turned limbs'. जूळिका-केशबन्धः knot of twisted hair as worn by ascetics, चञ्चलकुन्तलाः, (for क्षणकुन्तलाः) loosely hanging, विषग्रन्थिगर्भप्रविष्टेन &c. -( विष=बिस lotus-stalk ) that has entered into the heart of the bulb or a lotus-stalk. महदन्तरं प्राप्तं—I have found or hit upon a pretty big ( सुखेन निर्गमयोग्यं निरपायं च ) opening ( रन्ध्र-अन्तरं ). कस्येदं कृपणचेष्टितं पातयिष्यामि—on whom shall I cast the blame or odium of this vile deed viz. the murder of Vasantasena ? प्रतिपालय to wait for. दूर्वाचत्वरं the Durva ( a well-known kind of grass ) court ( quadrangular region ). श्रेष्ठिकायस्थादिपरिवृतः—श्रेष्ठिन् was the guild president, the head of the merchants and the कायस्थs were the clerks of the court and account-keepers. 'From the way in which they interfere, they seem to sit as joint-assessors or commissioners with the judge. The number three or more is correct, The judge may be a Brahman, a Kshatriya, or a Vaishya, but the assessors should be Brahmans alone. Merchants however may be called in 'for the better satisfaction of the parties as commerce was developed, and the mercantile law became more technical'. The judge took evidence, ascertained the facts, applied the law to the case in hand, and gave his findings on the issues of the case, But he could not pass the order-it was the province of the king ' निर्णये वयं प्रमाणम् । शेषे तु राजा '. ' लोकरञ्जनार्थं कतिपयैर्वणिग्भिरधिष्ठितं सदः कर्तव्यं'-मिताक्षरा, also कात्यायन-'कुलशीलवयोवृत्तवित्तवद्भिरमत्सरैः । वणिग्भिः

स्यात् कतिपयैः कुलभूतैरधिष्ठितम् '; राज्ञो यज्ञव्याप्तत्वादप्रवेशः याज्ञवल्क्यः-'अपश्यता कार्यवशाद्व्यवहारान्नृपेण तु । सभ्यैः सह नियोक्तव्यो ब्राह्मणः सर्वधर्मवित् '. व्यवहारपराधीनतया as they have entirely to depend upon the statements of the parties concerned. ' प्रतिज्ञोत्तरसंशयहेतुपरामर्श-प्रमाणनिर्णयप्रयोजनात्मको व्यवहारः '. चित्तग्रहणं—penetrating into the hearts of; knowing the motives of पुरुषाः—contending parties न्यायेन दूरीकृतं ( कार्यं उपक्षिपन्ति–bring in matters ) which are illegal. पक्षापरपक्ष &c. The king's judgment is confused by the exaggerations of the two parties and he is therefore likely to decide a case wrongly and then he is subject to the penulty ( दोषैः ) set forth by Manu—' अदण्डयान् दण्डयन् राजा दण्ड्यांश्चैवाप्यदण्डयन् । अयशो महदाप्नोति नरकं चैव गच्छति ॥ '. अपवादः censure द्रष्टा is the judge who looks into the case. सन्तोऽपि &c. even the virtuous suffer alike ( नष्टाः ) along with those who sinned &c. or सन्तोऽपि can he construed with स्वान्दोषान् न कथयन्ति.

Pages 142–144. कपटानुसारकुशलः—अनुसारः trailing यथावदवगमः skilled in trailing fraud. तुल्योमित्रपरस्वकेषु *i. e.* impartial—equal to friends, strangers and relatives. चारितं दृष्ट्वैव दत्तोत्तरः—चरितं विवादविषयीभुतं आचरणं—who pronounces his udgments only after a close survey of the matters ( of contention ). धर्म्यं न लोभान्वितः–righteous ( not swerving from the path of virtue धर्मः ) and by no means covetous. V. l. धर्मेऽतिलोभान्वितः—Very assiduous in search after truth, द्वार्भावे परतत्वबद्धहृदयः–Sincerely setting his heart on discovering the absolute truth ( परतत्वं ) when these is an expedient to do so. द्वार a door, a means. द्वार्भावे सति–द्वार्भावे–a door to truth अभ्युपायः. V. I. द्वाभ्यां वै परतत्वबद्धहृदयः–is much easier–द्वाभ्यां वै in behalf of both parties ( plaintiff and defendent. ). कोपापहः—avoiding the king's resentment. कार्यार्थी—one desiring to institute a case. उपरागः an eclipse. व्याकुलेन today's suits are of a perplexing and complicate nature *i. e.* we shall have a very busy day today; or something very unusual will occur today. This is the pretext on which he wants to send away Shakara. तन्नाम भीतभीताः &c.—Shakara now feels sure that he can intimidate the judge into a judgment favourable to him. ( यद्यदहं भणिष्यामि &c. ). सुसुखं &c. Shakara first greets himself and says that he may or may not greet the judge as he chooses, since it lies in his hand to make him ( the judge )

happy or otherwise, he being himself the most influential man in the kingdom. 'अयं च राजवल्लभत्वाद्दर्पोद्धारः'. अहो स्थिरसंस्कारता &c.–कार्यार्थे अविचालितमतिः–The firm determination of the complainant ( कार्यार्थी ); it is however better to take it to mean. 'Oh the habits ( संस्काराः ) of this complainant ( Shakara ) seem to sit upon him very firmly! Oh the inveterate nature of the habits of this complainant ( his fooleries or idiosyncracies do not seem to leave him even in a court of law )! 'अस्मत्समीपेऽपि न काचित्परिवृत्तिः'. भवान् कार्यार्थी–The procedure in a law-suit is as follows:—काले कार्यार्थिनं पृच्छेत् प्रणतं पुरतः स्थितं। किं कार्यं का च ते पीडा'–Vyavahara-Mayukha; also 'the plaintiff's statements should be recorded in the presence of the defendant and marked with the year the day, the name, the caste and other particulars in full'-याज्ञवल्क्य. राजश्यालोऽहं–This fact and this relation, he wants to impress upon the judge so that he could secure a favourable judgment from him अपराद्धस्यापि न च मे किमपि करिष्यति ). किं कुलेन &c. Cf. न कुलं वृत्तहीनानां प्रमाणमिति मे मतिः । अन्त्येष्वपिहि जातानां वृत्तमेव विशिष्यते ॥'—Subhashitavali. शोधयितुं to clear it.

Pages 145–149. न मया–Shakara is extremely eager to say that it was not he who murdered her and that manner of saying it was sufficient to rouse suspicion regarding him, as the perpetrator of the deed. The judge detects it and therefore takes down that statement as the important clause in the plaint ( व्यवहारपदं ). स्वभावेनैव यद्ब्रूयुस्तद्ग्राह्यं व्यावहारिकं अतो यदन्यद् विब्रूयुर्धर्मार्थे तदपार्थकम् ॥ Manu VIII. 78. हीमादिके an expression of fear and surprise: Alas! 'my soul'! पायसापिण्डारकेन–पायसपिण्डं दुग्धपक्कमन्नं तत् ऋच्यति प्राप्नोति तेन पायसान्नलोभिना–पायसान्नलोभात् अत्युष्णमेव तत् भुक्त्वा यथा आत्मा निर्णाशितः तथा–like the mendicant who greedily 'swallowed hot milk-dish ( पायस ) and killed himself *i. e.* in the same manner, I ruined myself *i. e.* my cause by my precipitate haste. Here by पायस is meant 'the destruction of Charudatta.' मयैव दृष्टा–He now says, 'I meant to say न मयादृष्टेति न किन्तु मयैवदृष्टा'! कोलाहलः noise, uproar, प्रोञ्छति wipes off. Cf. 'पूर्वपक्षं स्वभावोक्तं प्राड्विवाकोऽभिलेखयेत् । पाण्डुलेखेन ( white piece of chalk ) तत्फलके ततः पत्रे विशोधितम् ॥ शोधयेत्पूर्ववादं तु यावन्नोत्तरदर्शनम् ॥'–Vyavahara Mayukha.

मोघस्थानया with the place ( of ornaments ) empty. Read परिशून्य- swollen. कमेत्र व्यवहारोऽवलम्बते—Upon whom does the conduct of this suit depend *i. e.* whom else do we require in this case. वाक्यानुसारेण &c.—It depends upon the statements of the parties or on facts—the first concerns the plaintiff and the defendant; the second depends upon the discretion of the judge. अनुद्वेजयेन्—without making her uneasy or giving her any cause for anxiety. कुट्टिनी- procuress. जनस्य जनेन by ordinary men अधिकरणिकस्य—अधिकरणिके- व्यवहारः legal procedure, धनदत्त—is the name of the कायस्थ चारुदत्तमवलम्बते—in this case Charudatta is to be made a party आह्वानमवस्थामभिङ्कते—This summons indicates a suspicious attitude towards my condition ( *i. e.* poverty ). बन्धनविप्रयुक्तः—*i. e.* one who escaped from the prison viz. Aryaka. चारेक्षण—चाराः spies ईक्षणे यस्य- 'चारैः पश्यन्ति राजानः'. अभियुक्तः—a person accused of a crime or suit or complained against. As चारुदत्त had up to now committed no crime except the connivance at the escape of Aryaka, he dreads only that act of his and nothing else. वाशति—cries. The root must be in the Atma. ध्वांक्षः a crow. घोरमसंशयं—Dr. Ryder takes this as a little clause by itself; 'the dreadful thing is certain.' भिन्न powdered. दंष्ट्राचतुष्कं—उपर्यधश्च द्वे द्वे दंष्ट्रे—four fangs. जिह्मित coiled and आध्मातः inflated कुक्षिः उदरं यस्य—आध्मातः may mean 'angrily beaten ( आस्फालनेन शब्दितः ) against the ground.' अनिमित्तानि—The harsh crowing of a crow portends a calamity; so do also its cries when it faces the sun and perches on a blighted tree 'दारुणनादस्तरुकोटरोपगो वायसो महाभयदः। ऐन्द्यादिदिगवलोकः सूर्याभिमुखो रुवन् गृहे गृहिणः॥ राजभयचोरबन्धनकलहाः स्युः पशुभयं चेति। छिन्नाग्रेऽङ्गच्छेदः कलहः शुष्कद्रुमस्थितेध्वाङ्क्षे A snake, encountering a man in his path also forebodes similar calamities 'फणिनोऽभिमुखागमोऽरिसंगं कथयति बन्धवधात्ययश्च यातुः'. Throbbing of the left eye and arm is also ominous so also does stumbling without reason. चिन्तासक्त &c. Here the court is compared to an ocean समुद्रायते—समुद्रवदाचरति—'समुद्रावगाह इव सर्वथा अपायबहुलः पुंसां अधिकरणप्रवेशः इति'. The councillors deep in thought ( चिन्तामग्नमन्त्रिणः ) are the waters that are unfathomable, the wrangling advocates ( attorneys ) ( दूताः ) who ruffle it on every side are the waves aad conches, the spies ( चाराः ) around are the

monsters of the deep ( नक्रमकराः ); the elephants and horses kept ready to trample the culprits under feet are the fierce animals in the sea; the storks ( कङ्कपक्षिणः ) that are to be seen on the sea waters screaming ( वाशकाः ) are here the various slanderers or pettifoggers that hover about to pounce upon their prey, ( नानावाशकाः—बहुविधाः वाश्यन्ते इति वाशकाः शब्दं कुर्वाणाः कर्णेजपाः पिशुनादयस्ते एव कङ्कपाक्षिणः ). V. I. नानावासकाः means 'the detectives in manifold disguises' ( वस् to dress ); the कायस्थ scribes in the court are the terrific a serpents. नीतिक्षुण्णतटं—like the rugged beach that is beaten by the waves, bounds of the court are trodden by state-craft and therefore are unsafe. Jivanand explains:—कदाचित् सत्यमपि असत्यवत् क्रियते नीतिविद्भिः इति विचारशैल्याः दुर्गमत्वात् सुखेनावबोधाभावाच्च नीत्याः क्षुण्णतटसाम्यम्; एतेन यथा हि बन्धरतटभूमिषु अध्वगस्य पादस्खलनं नियतमव्यभिचारि तथैव कुटिलायां दुरवगाहायांच राजनीतौ विचक्षणस्यापि स्खलनं स्वतः सम्भवीति प्रतीयते.' दूतः an advocate. His characteristics are:—दूतं चैव प्रकुर्वीत सर्वशास्त्रविशारदं। इंगिताकारचेष्टज्ञं शुचिं दक्षं कुलोद्गतं ॥ अनुरक्तः शुचिर्दक्षजः स्मृतिमान् देशकालवित्। वपुष्मान् वीतभीर्वाग्मी दूतो राज्ञः प्रशस्यते ॥ '—-Manu VII. 63-64. रचितं or निचितं—crowded. V. I. रुचिरं pleasant. हिंस्रैः—हिंसाशीलैः एतैः or क्रूरकर्मभिः दण्डादिभिः. The figure is रूपक. शिरोघात—The knocking of the head against the door is a bad omen. Cf स्वपादयानस्खलनं नृपाणां भङ्गः कचिद्यानपलायनं च द्वाराभिघाताध्वगशस्त्रपाताः प्रस्थानभंगं कथयन्ति यातुः ॥'. राजकरणं The court करणं सभा. स्वस्ति चास्मासुदैवतः—अस्मासुविषये स्वस्ति च दैवतः भागधेयादेव अस्तु—My welfare now lies with gods alone. Read अयमसौ. घोणोन्नत—with a prominent nose ( घोणा ). अकारणदूषणं causeless injury or wantonly perpetrated crime. न ह्याकृतिः &c. Cf. यदुच्यते पार्वति पापवृत्तये न रूपमित्तव्यभिचारि तद्वचः '—Kumar V. 39. नियुक्ताः *i. e.* the non-Brahmin assessors viz the श्रेष्ठी and the कायस्थ. ब्राह्मणोऽनियुक्तः। सभ्यास्तु नियुक्ताः'

Pages 150-153. चिरं मे जीव Live long for me, अलोकं चारित्रं लज्जया भीरूतया वा निगूहितुं ईहसे—You are trying to hide your foul deed under the garb of shame or fear. V. I. अलीकं *i. e.* Oh false man! न हि गूहति? न किं संवृणोति गूहत्येव—is he not concealing it *i. e.* surely now he is concealing it. भट्टकः—Master *i. e.* चारुदत्त, said by Shakara here ironically. Some

take भट्टकः to mean 'the king' and translate 'the king will soon discover it'. धैर्यअलं enough of gravity of deportment. छलं—a verbal quibble. बलाहकः a cloud अन्तराले—( बलाहकनां— वारीणां वाहकानां सलीलैः waters ) in the sky ; or it may mean भालभ्रूमध्यभागे.' V. I. अन्तरा ते—मध्यभागे ते=तत् एतत् मिथ्याः चाष. a blue jay. Jv. makes sense connection between line 2 and 3 by saying; 'चाषाग्रपक्षो हि उपरि वारिवर्षणेन मालिनीभवति तव मुखं तु तदभावेऽपि मलिनं दृश्यते इति भावः'— Your face looks dark like the forewings of a jay: the outward expression of your face is an index to your inward nature *i. e.* you are conscious of your own guilt and are betraying yourself by the palor of your face, The wings of a *chasha* turn dark when these are besprinkled with rainwater; your face, however, is dark without any such cause—this is an instance of the figure विभावना. Under the honest gaze of चारुदत्त, Shakar's face turns pale. हेमन्त &c. Cf. जातां मन्ये शिशिरमथितां पद्मिनीवान्यरूपाम् ।' Megh II. तारणं crossing. दूषणं—Stigmatising. तुलनं may mean 'weighing.' The figure is निदर्शना ( the statement is as impossible as the previous three statements). वेदार्थान् &c. The idea underlying this verse is that in the opinion of the judge, Shakara must be punished by Nature for the sin of the heineous insinuation against Charudatta, as severely and as surely as when one breaks Nature's law. प्राकृतः a low-born man ( प्रकृष्टं अकृतं अकार्यं अस्य )—विवर्णः पामरो नीचः प्राकृतश्च पृथग्जनः ' अमर. It is believed, that such a man sees his tongue dropped down lifeless, the moment he attempts to utter the words of the holy Vedas. देहं न हरति &c. Sinful and wicked persons are said to be a burden to the earth. ' उपकारिणि विश्रब्धे शुद्धमतौ यः समाचरति पापम् । तं जन्मसत्यसन्धं भगवति वसुधे कथं वहसि '—Hitopadesha. चारित्र्यात् चलयसि— Try to deprive Charudatta of or move him from his reputable character. उच्छ्रयः Heap. अवैरिजुष्टं—which even one's foes will disdain to commit; V. I. अवीरजुष्टं which is never committed by a noble man; or, which a low person alone ( अवीरः—कृपणः ) will ever commit— पादप्रहारेण परिभवः आक्रमणं insult तदेव विमानना गौरवभंगः humiliation तथा बद्धगुरूकवैरस्य अनुशोचितः मे. रात्रिः प्रभाता night broke into day. Viraka we know, was knocked down with kicks by Chandanaka, while the former was going to search the carriage of Charudatta in which

Aryaka was trying to escape. महत्तकरेण–said ironically 'by the great Chandanaka' meaning thereby 'by the insolent Chandanaka'. एष: शशी–a metaphor चारुदत्त is said to be the moon of spotless light and Shakara is the demon Rahu that attempts to swallow the moon. कूलावपातेन–by the subsidence or fall of the banks into the stream, 'कूलंकषेवसिन्धुः प्रसन्नमम्भस्तटतरुं च' Shak. V. 21. दृष्टं मया &c. This is the body of the woman that was knocked dead by the sudden fall of a tree and who was first observed by Vita (See Page 133) V. l. विलुप्तं is preferable to विलुप्यमानं as the latter dose not seem to correspond to the facts of the case.

Pages 154–157 वैषम्यं लोकव्यवहारस्य–The ways of the world are indeed very mysterious and hard to know. Prof. Paranjpe takes this to mean 'the difficulty of judicial administration'. यथा यथेदं–इदं may mean 'चारुदत्तवृतम्' or 'this case'. संकटम्—complicated. दुर्ग्रहम् difficult to gauge. सुसन्ना व्यवहारनीतयः—'The facts of law are very clear here'—Wilson ; or, 'व्यवहारस्यमार्गाः (नीतयः) सुसन्ना अतिमात्रविध्वस्ताः दुर्गमाः मतिस्तु &c. What the judge means to say is 'the facts before us point to one thing; viz. the guilt of Charudatta, while my mind can never bring itself to conceive the possibility of it and hence is quite at a loss, or, is at a dead stand *i. e.* cannot proceed further in this matter'. 'from a legal point of view, Charudatta proves to be guilty but my conscience does not accept the conclusion arrived at although I cannot prove the facts before me to be groundless'. The judge is convinced of Charudatta's innocence but cannot account for the strange coincidence of the circumstances before him. हन्तुकामबुद्धिः — With a mind on murdering others. इह— अस्मिन् व्यवहारपरीक्षास्थाने. किं should be connected with both the statements, यः जातिदोषात् यन्मृषैव वदति तद्ग्राह्यं भवति किम्। न तद्विचारिणीयम् किम्—Is it not to be questioned ? or न तद्विचारिणीयं should be taken as an affirmative statement ; it is absolutely not to be taken into consideration'. अद्य ममोपघातः—I am ruined today. ब्राह्मणि refers to his wife, Dhuta. मिथ्यैव नन्दसि परव्यसनेन नित्यं—The meaning is obscure ; (1) नित्यं परव्यसनेन (उपलक्षितोऽपि)–although beset by terrible misfortune मिथ्येव नन्दसि–शोकस्थाने प्रहृष्यसि you are in joy when you should be in tears. (2) Jv. interpretes परव्यसनेन 'with mere

childish amusements, परेण केवलेन व्यसनेन बाल्यसुलभेन क्रीडनेन.' (3) परव्यसनेन—'while others (for instance, your father himself) are plunged in misery'. मिथ्यैव because it is not right to be indifferent to others' feelings or condition. परव्यसनेन may also be taken as 'mere toys (व्यसनं a toy that attracts a child) delight you falsely (because these have no real charm in them). Read शेषमेषो. There should be a mark of punctuation after हेतुभूतः, तपस्वी this pitiable wretch शोच्यः पापकर्मा शोच्यः एव ननु विद्वेष्यः. हेतुभूतः—व्याजमात्रं–has become simply an instrument. 'विधिः (कृतान्तः) मदीयं दुर्दैवं मां व्याहरति–हन्तारं आदिशति,' अवस्थादोषात्—owing to the disadvantage of my present state. पुरस्थापनं founding a city. आरामः a garden, अनीशः—poor दरिद्रः—Dr. Ryder takes it to mean 'not master of himself, mad'. उच्छृङ्खलक–a libertine who has broken all bounds of morality and social ettiquette. कृतजनदोषभाण्ड—receptacle (भाण्डं) of crimes imputed to people'. P. takes कृत=हिंसित and translates 'fountain-head of the mischief of the murderous'. V. I. कृतजनदोष भण्डं—these are two words meaning imputer of crimes to people and buffoon. (भण्ड). Mr. Sharma translates it as 'stuffed vessel of every thing obnoxious to mankind.' अधोमुखाः The judge hangs down his face in shame and sorrow at Charudatta's fall in such a pitiable manner. पतितः पातयिष्यति–will while falling down, bring about my fall (ruin). भूतार्थः the fact as it has happened. केवलंवदतः (मे) &c. Charudatta offers no defence. He seems to have no faith in the honesty of the judge; this is unjust. The judge has been all throughout kind and considerate to him and sympathises with him. Charudatta saw that if he were to tell the truth, he would be obliged to admit that it was Aryaka and not Vasantasena that drove in his carriage and then it was high treason against the reigning king to help the escape of the king's foe. Besides now that Vasantasena was dead, he had no charm in life and thereupon he welcomed death by confessing the crime. Cf. न च मे वसन्तसेनाविरहितस्य जीवितेन कृत्यम् (page 179). अंगारकः Mars. प्रक्षीणः waning. The sense is:—Charudatta who is like Jupitor, has in Shakara Mars opposed to him and Vidushaka now appears at his side, like a comet, since it was Vidushaka's dropping down the ornaments that made the evidence complete against Charudatta.

Pages 158–161 अक्षिभ्यां मन्त्रितं &c. Your eyes confess what your lips try to hide. शिल्पिना by the same jeweller. कृतहस्ततया-सुशिक्षितशिल्पतया-by the dexterity of the hand. कशाः lashes, strokes of the whip. आभरणानि आभरणानि these words are used here as an impatient exclamation सह अस्माकं मनोरथैः &c. *i. e.* the wishes of the speaker will fall to ground (be disappointed) when the lashes fall on Charudatta. स्त्री रत्नं च—a woman and especially a jewel ( of a woman ). शारीरोदण्डः—capital punishment. अहमर्थिनी–she does not know that in criminal cases the king is the complainant or aggrieved party and therefore she has no voice in the suit. आत्मनः सदृश्यम्–something worthy of myself : or 'just as I desired'. निर्णये &c. Cf- 'वक्ताध्यक्षो नृपः शास्ता सभ्याः कार्यपरीक्षकाः—Vyawahara Mayukha. निर्वास्यः to be expelled. अक्षतैः intact, untouched. The judge is uniformly kind to Charudatta, Cf. 'न जातु ब्राह्मणं हन्यात् सर्वपापेष्वपि स्थिते । राष्ट्रादेनं बहिष्कुर्यात् समग्रधनमक्षतम्'—Manu Smriti VII. डिण्डिमः a drum. शूले भङ्क्त—impale (him). सनिकारदण्डः a punishment accompanied by great insult such as mutilation of the body. पालक here disregards Manu's rules about a Brahmin offender. श्वेतकाकीयैः—by people resembling श्वन् ( a dog ), एत (a deer). and a crow ( काकः ) *i. e.* servile, timid and cunning. अम्बा—the divine mother. Dr. Ryder thinks that it is more probable that it refers to his wife. Rohasena's mother. अपश्चिमं for the last time. अयमपश्चिमस्ते रामस्य शिरसा पादपङ्कजस्पर्शः'—Uttar. I. विषसलिल &c. drinking poison, remaining under water for a particular period, weighing in a balance. or entering fire, were forms of ordeal, and if a man came out safe and unharmed, he was said to have passed the ordeal and was declared innocent of the crime charged against him. But as there was full evidence against the accused, the judges never thought of asking the criminal to undergo an ordeal.

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## ACT X.

[ 'Two headsmen are conducting Charudatta to the place of execution Charudatta takes his last leave of his son and his friend Maitreya. But Samsthanaka's servant escapes from confinement and betrays the truth; yet he is not believed, owing to the cunning displayed by his master. The headsman are preparing to execute Charudatta, when Vasantasena herself appears upon the scene accompanied by the Buddhist monk. Her appearance puts a summary end to the proceedings. The news is brought that Aryaka has killed and supplanted the former king, that he wishes to reward Charudatta, and that he has by royal edict freed Vasantasena from the necessity of living as a courtezan. Samsthanaka is brought before Charudatta for sentence, but is pardoned by the man whom he had so grievously injured. The play ends with the usual epilogue '—R. ]

Pages 162–169 तत् किम्—What then? कारणं the reason (of being afraid). The difficulty is removed by taking कालण as the representative of कारणां 'pain'. The line then may be translated. 'What then? Do not consider the pain; being adepts, in the new fangled managing of executions and fetterings, we are skilful in cutting off heads and impaling in short order'. Jv. takes कारणं to refer to their leading the criminal. The Chandalas are consoling Charudatta ('do not consider the pain' in their own way. The word नव seems to be used to assure the person condemned that although, being new, he may be awkward in ascending the gibbet &c., they will manage the affair skilfully without his feeling any pain. करवीरं–( मराठी–कण्हेर ) oleander. स्तोकं स्तोकं little by little. पितृवनं- cemetary. विरसं harshly रक्तगन्धानुलिप्तं–coated with ( रक्तचन्दनं ). Dr. Ryder takes it as 'annointed with the odour of blood'. तर्कयन्ति–long for. शकुनः bird ( साधूनामेव शकुनानां अधिवासं आश्रयम् ). हस्तकः marks of hand. पिष्टचूर्णावकीर्णः–who is scattered over with powdered rice-flour ( तण्डुलपिष्टरजोभिः ) तारतम्यं judgment (used ironically); or difference between the good and the bad. मदुपेतम् एतत्–what has befallen me ( this calamity ). मर्त्यं धिगस्तु-

fie upon the condition of being a man ( because of its uncertainty ). उपजाति Metre. इन्द्रः the pole in the इन्द्रमह festival (see note on इन्द्रमह- कामुकः Act IV ). This pole is to be removed privately 'उत्थापयेत्तु- पर्वैः सर्वलोकस्य वै पुरा । रहो विसर्जयेत् केतुर्विशेषोऽयंप्रपूजने ॥' Kalikapurana. संक्रमः falling down. आहिन्त and गोह are the names of the executioners. महिलासमूहः एव मेघः तस्मात्–cloud of ( in the form of ) women. विनिसृतानि आस्यानि ( faces ) यासां ताः—with faces emerging from (half closed windows ). प्रणाली a conduit through which rain water drops from the tiles ( मराठी–पन्हाळ ). इन्द्रवज्रा Metre. सलोप्त्रो गृहीतः was caught redhanded ( लोप्त्रं ) thing stolen लुप् to steal ). 'लोप्त्रेणगृहीतस्य कुम्भीलकस्यास्ति वा प्रतिवचनम्' Vicr. II. स्वयंच प्रतिपन्नः–has himself confessed the guilt. गोत्र family, race. सदसि in sacrificial assemblies चैत्यः–the sacred alter, a place of religious worship. तदसदृश of completely different type from the Brahmans who sang the praises of my family. विद्रुम–coral. अवशः–Helpless. अयशोविशं– लवद्घाकीर्तिरूपं विषम्. सेतुः Bridge शशिनः चन्द्रस्य विमला ये मयूखाः ( beams ) त इव शुभ्राः दन्ता यस्याः तत्सम्बुद्धौ. असुवर्ण–not made of gold–सुवर्णादति- रिक्तं मण्डनं नगर्या एवालंकारः. सुखसंस्थितानां चिन्तायुक्तः सर्वः लोकः लोके भवति– every one feels for those who are in easy circumstances ( चिन्तापरः भवति उपकारे प्रवर्तते ). विनिपतितानां of those who have fallen from their former position. Cf. इह लोकोऽपि धनिनां परोऽपि स्वजनायते । स्वज- नोऽपि दरिद्राणां तत्क्षणाद्दुर्जनायते ॥'. स्वजातिमहत्तर is addressed to one of the Chandalas 'the best of your race'. प्रतिग्रहं कर्तु–to receive a favour. किमस्माकं &c. for a Brahman is forbidden to receive gifts from a man born in low caste. तत्परलोकार्थं &c. Cf. the opening scene in Act VII. Mudrarakshhasa. आवुक is the same as पितः चिरं पिपासितः &c. Shall suffer from thirst for a long time for the libation of water which his little son will offer him in his tiny hands would be very meagre to quench his thirst. Perhaps he means that is soul will be hovering about in anxiety about his son left an orphan after his death. The position of the sacred cord is changed when libations are offered to gods and पितृs-–'निवीतं मनुष्याणां प्राचीनावीतंपितृणां उपवीतं देवानाम्'. The three positions are generally called सव्य, अपसव्य and निवीत. निरुपपदेन नाम्ना–by a name to which no word of respect is attached. अहतमार्गा–with its course unimpeded.

किशोरी—a young mare. नियतिः Fate, प्रत्येषितुं पुरुषमाक्रमितुं याति. V. I. प्रतीष्टं याति–goes wherever it likes. Read विनामितमस्तकं न कर्तव्यम्. व्यपदेशाः Titles are शुष्काः empty. अस्य किं विनामितमस्तकं न कर्तव्यम्—what circumstance ( अस्य किं ) is there of him, that we should not bend our head before him *i. e.* show him the marks of respect ? V. I. शुष्का प्रदेशा अस्य, किं विनामितमस्तकेन कर्तव्यम्—his limbs ( प्रदेशाः ) are parched ( *i. e.* he is as good as dead ). Why need he conduct himself with bent head ? ' ( But this reading is not satisfactory ). Jr. reads शुष्का व्यपदेशाः अस्य ? किं प्रणम्य मस्तके न कर्तव्यम् ? व्यपदेशाः—कुलनामादयः शुष्काः किं अपि तु न लुप्ताः ; किं अस्य गुणादिकं प्रणम्य मस्तके न कर्तव्यम्–अपि तु कर्तव्यमेव. अंसेन—round the neck and the portion thereabout. आघाताः the place of execution. शामित्रं—Place of immolation ( from शमितृ the carrier of slaughtered victim ). लभ् with आ–to kill immolate as a victim in a sacrifice ). अनौशीरं–( not consisting of Ushira ( वाळा—Marathi ). Cf. ' अन्तःकरणतत्वस्य दम्पत्योः स्नेहसंश्रयात् । आनन्दग्रन्थिरेकोऽयमपत्यमिति बध्यते ॥ '—Uttar III. प्रणष्टजीवाशं—whose life is beyond hope ( owing to his infamous deed ). व्यसनकृशां wretched V. I. व्यसनकृतां which is the work of destiny. यत्रेदं जीवितावसानं फलप्रि- ' in which this death is but a gain '. विदूरतया—on account of the long distance. कुलपुत्रविहगानां वासपादपाः &c.—a noble statement on the part of Sthavaraka. Cf. साधुशकुनाधिवासं supra ', दण्डनिगडः Stocks. द्रो a particular kind of cloud from which rain streams forth as from a bucket. ' अभिवृष्य मरुत्सस्यं कृष्णमेघस्तिरोदधे '–Raghu X. 48. विषाक्तेन–smeared with poison. शालीयकूरेण with food made of Shali rice. खङ्ग ringing- This lengthy speech of Shakara brings out the double character of the fool and is very humourous ( cf. यस्य अस्मादृशः &c. )

Pages 170–179. अपसरत दत्तमार्गं &c. shows the contempt in which Shakara was held in general. दुष्टबलीवर्दः–mad bull. तत्कृतवैर एष यद्भणति तत्सत्यं किं—is it to be relied upon ( since it is actuated by spite against me ) ? शोभनं भणति–It is curious to observe that the executioners seem to possess discretionary powers at the place of execution. They hear statements, judge of facts, make Charudatta confess his crime, seize Shakara and thus do every thing that is not the function of the executioners. मम मोक्षणाय in order to release me, न संवदति does not agree to it. ' मद्भाग्यं नानुवर्तते ' आश्रमं—hermitage ( because

of the inviolability of its sacree nature). मा गमिष्यसि—That you may not. लघु पराणयामि–I shall take him away (back) quickly. संखल the drum-stick. व्यसनं एव महार्णवः तस्मिन् प्रपातः पतनं–fall into the ocean of sorrow or calamity. पालिका–turn. लेखं कुर्मः–Let us reckon out or cast lots ( मराठी चिठ्या टाकून पहाणें ). Mr. Sharma quotes 'drawing lines without counting; then crossing every third of them; the presence or absence of the uncrossed final decides the thing in question'. राजपरिवर्तः–a revolution. Shakara at once turns pale at the mention of राजपरिवर्त for in the absence of his brother-in-law, the present king, he would be nowhere, we are also skilfully introduced to what follows. दूषितस्य is to be construed with भाग्यदोषात्. प्रबलपुरुषवाक्यः ( राजराष्ट्रियाधिकरणिकादीनां ). यत्र तत्र स्थिता वा wherever she is. स्वस्वभावेन–in conformity with her sweet nature. His wish is fortunately granted by Providence. प्रतिवृत्तं–hanging down. V. I. परिवृत्तं विपर्यस्तं mangled. दीर्घगोमायवः jackals with their neck stretched out to reach the body. वेष इव &c. अट्टहासस्य रूपान्तरमिव भीषणमित्यर्थः–the face opened in death appears to have, worn an uniform aspect of laughter. उत्तिष्ठत्पततो व्यसनपातिका शवस्य पुनरस्ति–यथा वायुनोत्क्षिप्तं वासस्तदुपरमे प्रयत्ननिरपेक्षं निपतति एवं प्राचीनकर्मोत्थापितं शान्ते तस्मिन् स्वेनैव पतति कलेवरम्–that the dead body rises up and falls is like the casting off of a garment. Cf. वासांसि जीर्णानि यथा विहाय नवानि गृह्णाति नरोऽपराणि &c. B. Gita सन्धारय comfort· अस्थानपरिश्रान्ता–who fainted in an out-of-the-way place, विषमभराक्रान्त ...The simile has occured before in Act II, Karnapuraka's speech. उत्तानोभूत्वा–lie flat (for if उत्तान be taken to mean 'erect' the erect position would be unnatural for the operation proposed. Then further on Charudatta stands up सहसोत्थाय which he could not do, if he was already erect; and Vassantasena too who had fallen on his breast rises up ). मुष्टौ in the handle. सह्यवासिनी–The family deity of the Chandala who was perhaps a resident of the Sahyadri mountain. आज्ञप्त–Because they were ordered to impale Charudatta and not to out cut off his head with a sword. चिकुरः tresses of hair. यज्ञवाटगतस्य–It is wonderful how the executioners know that the king was at the place of sacrifice. भ्रान्तं ( मनः ) labouring under illusion. जीवातुकाम्यया–जीवातु life, revival–with a

desire to restore me to life. V. I. जीवातुकम्पया. 'रे हस्त दक्षिण मृतस्य शिशोर्द्विजस्य । जीवातवे विसृजशूद्रमुनौ कृपाणम्' ।।—Uttar. II. 10. असदृशी–unbecoming of you. विद्येव–विद्या the Sanjivani विद्या by which the dead can be brought to life. Read मृतोऽपि and 42. ध्रियेत–may live. रक्तं &c. 'It is interesting to note that Jimutavahana, in the fourth act of the Nagananda ( a drama by Shri Harsha ), uses the red marriage garments as the insignia of death. Perhaps this passage and Mri. X. 43. stand in some connection with each other; if so, we have a suggestion for the placing of the Mrichchhakatika.' This view of Dr. Ryder perfectly agrees with ours in taking धावकभास as the author of the play. See Introduction. वरवस्त्रं the bridegrom's garment. अतिदक्षिणतया Vasantasena is sure that his extraordinary generosity must have brought him into this sad plight. प्रभविष्णुना–who was very powerful ( because of being related to persons in power ). मनाक्–Very nearly ( but for a slight accident ).

Pages 180–188 संवाहचिन्तकः–चिन्ता is used in the sense of 'care' *i. e.* duty. The stanza 45 is sung by some bard or perhaps by शर्विलक himself who appears on the scene. वृषभकेतुः the bull bannered god *i. e.* S'iva. दक्षयज्ञस्य हन्ता–दक्ष the father of Parvati did not invite Shiva, his son-in-law for a sacrificial cession that he had instituted. Parvati being thus insulted, burnt herself in fire. Shiva consequently destroyed दक्ष and his sacrifice ( see opening verses of Ratnavali ). The description is appropriate as आर्यक killed पालक at a sacrifice. षण्मुख Shiva's son स्कन्द. क्रौञ्च Name of a mountain cleft by Kartikeya; it is also the name of a demon. शुभ्रकैलास केतुं ( गां ) ( earth which has the Kailasa for its white banner. तदनुजयति and now आर्यक is victorious over the earth, his worst enemy having been killed. शेषभूतां–Very sacred like the शेषा– cast off flowers from an idol. 'तथेति शेषामिव भर्तुराज्ञामादाय मूर्ध्ना मदनः प्रतस्थे' Kumar III. 22. Perhaps there is a *pun* here, the word meaning 'last' also. बलानि मन्त्रिणः तैश्चहीनं–abandoned by his army and ministers. बलारिः–Indra, the foe of Bala ( or बल *i. e.* वृत्र ). वसुधाधिराज्यं–in which there is sovereignty over the whole world. गुणधृतया–attached to him by his virtues. (2) गुणः रज्जुः drawn by

cord, उपरागः an eclips. आर्जवं–Straight-forwardness. अतिसृष्ट–given, bestowed upon. तदुपयुज्यतां-let it be enjoyed by you; it is at your service. दुष्करः naughty. राष्ट्रियबन्धः–' राजश्यालस्य गम बन्धः–विपक्षः शत्रुवर्गः or बन्धनं विपत्' Jv.; or मम बन्धुः (V. l.) स्वजनः सर्वत्र मम आत्मीयाः विपन्नं मां द्रष्टुमागताः'. Prof. Paranjape takes राष्ट्रियबन्धः–to mean the arrayed forces of the military commander.' राष्ट्रिय also means 'a king'. Read तिष्ठतामेषः. यः must be supplied before शत्रुः कृतापराधः. नेपथ्ये कलकलः–The portion from this to युष्मत्प्रसादेन on page 186, is an interpolation, 'the work of Nilkantha, who considered that the author had not brought his characters together at the close with sufficient reason, and therefore devised the next scene. The cause assigned for the original defect seems rather an unaccountable one, 'through fear of sunrise सूर्योदयभयतः'; but the phrase is proverbial one, implying 'finishing in a hurry'. Nilkantha's verse is यत्सूर्योदयभयतः कविनोचितपात्रमेलनं न कृतम्। सुन्दरयुक्तिभिररचयदाचन्दनकोक्ति निलकण्ठस्तत्' (Nilkantha supplied the defect by inserting the speech of चन्दनक). Read बाष्पभरितनयनैर्जनैः &c. महीतलस्थितिसहानि न भवच्चरितानि—Your virtues are too good for this (sinful) earth. पतिव्रते &c. आर्तार्तेमुदिता हृष्टे प्रोषिते मलिना कृशा। मृते म्रियेत यापत्यौ सा स्त्री ज्ञेया पतिव्रता॥'. प्रमिताक्षरावृत्तं (स,ज,स,स) The figure is काव्यलिंग. सर्वतोमुखं complete, facing in all directions. प्रयत्नवैफल्यं futility of our exertions in killing Palaka and installing Aryaka on the throne and rescuing Charudatta. त्वरया सर्पणं–कार्यम् must be supplied. चेलाञ्चलं—Skirts of the garment. भिन्नत्वेन चित्ताधिरोहणं mounting the funeral pile separately is sinful for a Brahman wife. पृथक् चितिं समारुह्य न विप्रा गन्तुमर्हति। अन्यासामेव नारीणां स्त्रीधर्मोऽयं परः स्मृतः॥'. यथोपदेशिनी—I shall follow your advice *i. e.* die after you. अतिक्रान्ते किं मनोरथैः—I had high hopes for the future, but of what avail is it now? She hoped that Charudatta might protect him after her death but that was not to be. Jv. explains अहं तु अधुना वह्नौ अप्रविष्टा अपि प्रविष्टा एवेति मत्वा स्वचेतसि स्थैर्यमाधातव्यं, गतकल्पाया ममानुशोचनया न कोऽपि ते फलोदयोऽस्ति.' The first प्रेयसि is *voc.* sing. and the second is प्रेयसि मयि विद्यमाने—while I, your dear husband, am alive. व्यवसायः Determination, resolve. 'मन्दीचकारमरणव्यवसायबुद्धिम्' —Kumara IU. 45. इन्द्रवज्रा Metre. Read अम्भोजिनी लोचनमुद्रणं करोति किम् न कदापि इत्यर्थः. 'वदप्रदोषे स्फुटचन्द्रतारका विभावरी यद्यरुणायकल्पते'—

Kumara V. अचेतना इति चुम्ब्यते *i. e.* जडा इति उच्यते. The lotus plant closes its pelals only after the sun has set, as if in sorrow for the separation from her beloved husband. Being अचेतन the lotus creeper cannot anticipate the impending अदर्शनं—disappearance of her lord, as I do being myself सचेतन—I can anticipate it and feel the pangs and therefore had resolved to die being unable to bear the grief of the disappearance of my lord. अहो संविधानकं–what a coincidence ! संविधानक also means a plot and the poet is often reminding us of his skilful building of the whole plot. Read भिक्षो:. अनित्यत्वं uncertainty of human wishes and human life on this earth प्रव्रज्या asceticism. कुलपति the head, principal person in charge of अदास: a free man, not a bondman. दण्डपालक:—Head magistrate प्रोत्खातं uprooted अराति ( foes ) मूलं येन स:. अचला the earth. Charudatta does not make mention of his felicitous union with Dhuta and Rohasena and this confirms the suspecion that the passage in question is an interpolation, स्रग्धरा Metre. तुच्छयति–Makes empty. आकुलान् can be construed with both the verbs—कांश्चित्पातविधौ आकुलान् करोति कांश्चित् पुनः आकुलान् in a state of perplexity नयति कूपयन्त्रघटिकान्याय: a popular maxim taking its orgin from the buckets attached to a waterwheel. This maxim is used to denote the vicissitudes of worldy existence. सर्वसम्पन्नसस्या, ( सस्यं corn, harvest ). लोकस्थिति:– the worldy existence which is प्रतिपक्षसंहति:–( which is ) made up of inconsistancies; where opposite extremes meet. क्षीरिण्य:–दुग्धवत्य: yielding milk. वसुमती the earth, धर्मनिष्ठा: virtuous. भरतवाक्य is the benediction at the end, pronounced on the audience in the name of Bharata, whose memory as the father of Hindu drama is thus perpetuated. स्रग्धरा Metre.

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TRANSLATION

OF

# MRICHCHHAKATIKA.

## *Act I*

### BENEDICTION.

May Siva's profound meditation, (which is) concentrated on Brahman in consequence of the absorption effected by abstract vision, protect you *( the audience )—the meditation* of Siva, whose knees are wrapped round with the coils of the snake doubly-folded as a sort of ligature while he sits in the *paryanka* posture, (the operation of) whose senses are suspended owing to all knowledge (of external things) being shut up by the suppression of the internal vital airs, and who with his eye of truth visualizes within Himself his own self which is destitute of all kinds of organs.

And again :—

May the neck of Nilkanta protect you—the neck that resembles a dark cloud, and whereon shines the creeper-like arm of Parvati, like the streak of lightning. (2)

*( At the close of benediction )*

### PRELUDE.

*Manager*—Enough of this tedious task that stifles the curiosity of the audience. Saluting, therefore, these honourable gentlemen, I humbly submit to them that we are going (preparing) to enact the drama, known as "*Mrichchhakatika*". Its author was Sudraka, who was a celebrated poet, of profound wisdom, who was the best of the twice-born (*viz*, Kshatriyas), whose gait was like that of the lord of elephants, whose eyes resembled those of the *Chakora* bird, whose countenance was like the full moon, and who was possessed of a stately person. (3)

And again :—

Sudraka knew the Rig and Sama Vedas, the mathematical sciences, fine arts, and the management of the elephants, and obtained, through the grace of Siva, eyes that were freed from darkness (*i. e. ignorance*). Having beheld his son enthroned as a king, he

performed a grand and glorious Aswamedha sacrifice, and after having attained the age of hundred years and ten days he entered the sacred fire i. e. died. (4)

And yet again :—

Intently attached to warfare, void of sloth, eminent among those versed in the Vedas, rich in penance, and fond of fighting with his two arms the elephants of his foes,—such was, indeed, the king Sudraka. (5)

In this work of his, ( it is related ),

In the city of Avanti, there was one Charudatta, who was a merchant ( by profession ) and Brahman (by birth), and who, though young, was yet very poor. A courtezan whose name was Vasantasena, and who was charming like the vernal beauty, was attached to him on account of his excellences. (6)

King Sudraka composed this (drama) that is based upon the pure joys of their loves and in which are exhibited the course (working) of state-craft, the foul administration of justice, the ways of the wicked and the inevitableness of fate. (7)

[*Walking about and looking around him.*]

Why! This concert-hall of ours is empty? Where could all the actors have vanished? *(Reflecting.)* Ah, I understand.

Desolate is the house of him who is childless; desolate is the time to one who has no faithful friend; desolate are the regions of the earth to a fool; but, everything is desolate to the poor. (8)

I have finished the musical concert. Having been long engaged in music, my eyes, with their moving pupils, are owing to hunger crackling like a lotus-seed, dried up by the fierce rays of the summer sun. I will just call my wife and ask if there is anything for breakfast or not. But, ho, considering the business ( of making myself intelligible to her ), and also the exigence of the performance, I am to speak in Prakrit. Alas! Alas! On account of my hunger and on account of my being long engaged in music, my limbs are as weak as dried-up lotus stalks. I shall hence go home and learn whether my wife has got anything ready or not. [*Walking about and looking around.*] Here is our house. I will just go in. [*Entering and looking about.*] Wonderful! What, indeed, can this strange preparation in our house possibly be? The street is full of long streams of rice-water. The ground, spotted black, whereon the iron kettles have been dragged, looks as lovely as a young damsel having a frontal mark on her face. Hunger pinches me, now, much more, as if enkindled by these savoury smells. What! Can it be

that any hoarded treasure of my ancestors has come to light? Or, is it, perhaps, that I, being exceedingly hungry, fancy the whole world to be made of rice?

There surely is not any breakast in our house; and I am dying of hunger. And, yet, the preparation is all unusual. One girl grinds perfumes; another strings flowers. *(Reflecting).* What does all this mean? Well, I shall call my good wife and learn the truth. *(Looking in the direction of the dressing-room.)* Worthy lady, come hither, please.

*Actress:—(Entering)* Here I am, sir.

*Manager:*—Lady, you are very welcome.

*Actress:*—Let your honour command what business is to be accomplished.

*Man:*—Worthy lady, *(Repeating)* "*On account of my hunger and on account of my being long engaged in music*, etc. etc. etc., is there anything to eat, in our house?

*Act*—There is everything, sir.

*Man*—What is there? What is there?

*Act*—For instance—there is rice boiled with sugar, clarified butter, curdled milk, rice; and, in fact, there is everything delicious that is worthy of being tasted by your honour. May the gods always be thus gracious to you!

*Man*—Is all this in our house? Or, are you joking?

*Act—(Aside.)* I shall just jest with him. *(Aloud)* Indeed, sir, it is all in the market place.

*Man—(Angrily)* O, unworthy lady, may you be disappointed in this way! The deuce take you! Having been raised aloft, I have been thrown down, like a scaffolding over a projecting wall (or the heavy stone attached to the end of a beam).

*Act*—Forgive me, sir, forgive me! It was only a joke.

*Man*—Then, why is all this unusual preparation? One girl grinds perfumes, another weaves garlands, and the ground, itself, is adorned with offerings of flowers of five different colours.

*Act*—To-day, a fast is observed.

*Man*—What is the name of this fast?

*Act*—The giver of a desirable husband.

*Man*—In this world, lady, or in the next?

*Act*—In the next world, sir.

*Man—(Angrily)* Please look at this, gentlemen, please look at this. A husband is sought after, for the next world, at the sacrifice of my food.

*Act*—Pacify yourself, sir, pacify yourself. The fast is observed in order that you yourself might happen to be my husband in my next birth too.

*Man*—Who suggested this fast to you?

*Act*—Your own dear friend Churnavriddha.

*Man*—(*Angrily*) Ah, Churnavriddha, son of a slave! Oh that I could see you sometime or other cut off by the angry king Palaka, like the perfumed tresses of a newly married girl.

*Act*—Pardon, please, sir. This fast concerns only the next birth of your honour.

(*She falls at his feet.*)

*Man*—Get up, lady, and tell me what is to be done to (the accomplishment of) this fast.

*Act*—A Brahman, worthy of us, as being of our own rank must be invited.

*Man*—You may go then, worthy lady. I shall myself invite a Brahman, worthy of us, as being of our own rank.

*Act*—As your honour commands. (*Exit.*)

*Man*—(*Walking about.*) Good heavens! In this flourishing city of Ujjain, how am I to find out a Brahman, worthy of us, as being of our own rank? (*Looking about.*) Ah! here comes in this direction itself Maitreya, the friend of Charudatta. Very well. I will ask him. Sir, Maitreya, kindly be the first to dine in our house to-day.

(*Behind the Scenes.*)

Sir, kindly invite some other Brahman. I am particularly engaged (otherwise), now.

*Man*—Sir, the dinner is ready, and there shall be no rival. Besides, you shall be offered a *dakshana* into the bargain.

(*Again, behind the Scenes.*)

Sir, your request has been unaccepted even at the beginning. What is, then, your importunity for, urging me to (comply with your request) at every step?

*Man*—My request has been unaccepted by him. Very well I shall invite some other Brahman. (*Exit.*)

*Here ends the Prelude.*

(*Enter, with a cloak in his hand, Maitreya.*)

*Maitreya*—(*Repeating as said above, "Invite some other Brahman etc. etc."*) Rather, I, Maitreya himself, ought really to be seeking invitations from others. O fortune! what a wretched state I am reduced to? When the worthy Charudatta was still prosperous,

I used to gratify only with the most deliciously fragrant sweetmeats, prepared day and night with great care; and seated at the gateway of the inner courtyard, surrounded by hundreds of dishes, I would simply touch them like a painter, and thrust them aside. Like a bull in the city market, I would remain chewing the cud (at leisure). But now that he is poor, I have to wander about here, there, and everywhere (to pick up such crumbs as I can get) and return here only to roost (for my refuge), like a domesticated pigeon.

This mantle scented with jasmine flowers has been sent for the worthy Charudatta by his good friend Churnavriddha, who bade me take it to Charudatta when he has finished his devotions. So now, I shall look for the revered Charudatta. *(Walking about and looking around.)* Here comes Charudatta, taking oblation unto the household-deities, after having finished his devotions.

*(Then enter Charudatta as described, and also Radanika.)*

*Charudatta*—*(Looking up and sighing with grief).* (While) formerly, at the threshold of the door of my house, the oblation (offered by me) was immediately eaten away by swans and multitudes of cranes, now at that very same threshold on which are shot up blades of grass, the cavity-full of grain (offered by me) falls, being (merely) licked (by mouth) by worms. (9)

*(He walks about very slowly and seats himself.)*

*Vidushaka*—Here is worthy Charudatta. I shall then approach him. *(Approaching)* Adieu to you, sir! May you prosper!

*Charudatta*—Lo! Here is come Maitreya, the friend in all seasons. Welcome; Friend, be seated.

*Vid.*—As you command. *(He seats himself.)* Friend, this mantle which is scented with jasmine flowers has been sent to you by your dear friend Churnavriddha who bade me.—"This is to be presented by you to the worthy Charudatta, when he has finished his worship to the gods." *(Presents the mantle.)*

*(Charudatta receives it and remains thoughtful.)*

*Vid.*—Well, what are you thinking about?

*Cha.*—Friend,

Verily, happiness appears to advantage, after one has undergone miseries, in much the same way as the sight of a lamp amidst thick darkness. On the other hand, that man who falls from affluence to penury is one who is really dead, and exists only as being supported by a body. (10)

*Vid.*—Friend, what will you prefer, then, death or proverty?

*Cha.*—Ah, my friend,

Between poverty and death, certainly shall death be agreeable to me and not proverty. Death is only a transient suffering (of short duration) while poverty is an endless misery. (11)

*Vid.*—My dear friend, enough of your repentance; in the case of you whose riches is only transferred on to the needy people even the very ruin (of wealth) wins an added charm as in the case of the moon reduced to the slender fragment after having been drunk by the gods.

*Cha.*—My good friend, I do not grieve for my (ruined) wealth. Look,

It is this alone that afflicts me, that, my guests abandon my house, because of its wealth having vanished just like the fluttering bees that abandon the temples of an elephant the season being over, when the dense rut thereon has been dried up. (12)

*Vid.*—Oh, friend, confound these riches, which are but merely morning meals (*i. e.*, as trifling as). Like cowboys in a wood, that are afraid of wasps, these riches resort only to places where nobody has a bite at them.

*Cha.*—

Truly, my anxiety is not due to the loss of my wealth; for riches come and vanish in accordance with the course of fortune. But, it is this fact that pains me to the quick, that people fall off from even the friendship of him who has lost his support of wealth. (13)

And again :—

Because of penury, man is overcome with shame; over-whelmed with shame, he is deprived of his dignity; devoid of self respect, he is despised; being despised, he becomes depressed in spirits; depressed in spirits, he is overcome with grief; overwhelmed with grief, he becomes bereft of his intellect; and when consequently his judgment fails, he is at last brought to ruin. Alas! poverty is the root of all misfortunes (14)

*Vid.*—Friend, remember that wealth is after all but a trifle, and cease your grief, (be cheerful).

*Cha.*—My friend,

The poverty of a man is to (to him), a home of cares, a great humiliation, another (form of) enmity, the abhorrence of his friends, and the source of dislike of the general public and of his kinsmen. It is the cause of the humiliation from his wife and consequently it begets a desire to retire to the forest. And, the fire of grief (*dormant*) in the heart, does not burn but is constantly tormenting. (15)

Then, friend, I have already offered oblation unto the household gods. You, too, go and present the offering to the divine Mothers at the place where the four roads meet.

*Vid.*—No, I will not go.

*Cha.*—Why not ?

*Vid.*—Because the gods are not gracious towards you, even though thus worshipped. So, what use is there in worshipping gods ?

*Cha.*—Nay, friend, don't say so. This is the constant duty of every house-holder.

The gods when they are ever adored with penance, contemplation, and prayers, and oblative offerings, are always gracious towards their devotees. There is no use in discussing about it. (16)

Therefore go, and present the offerings unto the Devine Mothers.

*Vid.*—No, sir, I will not go. Send (lit. appoint) some body else. With me, a poor Brahman, everything seems to go wrong (lit. in an adverse manner), in the same way as in the case of a reflection in a mirror, the right side becomes the left, and the left the right. Besides, at this hour of evening, courtezans, sensualists, servants and royal favourites move freely upon the king's highway. I shall fall a prey to them like a mouse in the path of a fierce snake greedy of frogs. But what will you do sitting here ?

*Cha.*—Very well; wait awhile; I shall go through my holy meditation.

[ *Behind the scenes.* ]

Stop, Vasantsena stop !

[ *Then enter Vasantsena pursued by Vita, Sakara and his servant.* ]

*Vita*—Vasantsena ! stop, stop !

Throwing forward your feet that are expert in the art of dancing, why do you, whose delicacy is transformed by fear, flee like a female deer frightened by the pursuit of hunter, your terrified eyes darting tremulous side-glances ? (17)

*Sakara*—Stop, Vasantsena, stop !

Why do you flee ? Why do you run ? Why do you retreat, stumbling at every step ? Oh, young maiden, be kind. You shall not die; stop, please. My heart, O sweet lady, is burning with love, like a piece of meat that has fallen into a heap of blazing coals. (18)

*Cheta.*—Stop, worthy lady, stop !

In terror, you flee away from me like a pea-hen in summer

with a tail in full-feather; but my lord and master is leaping after you like a young cock in the wood. (19)

*Vita.*—Vasantsena, stay, stay!

Why do you run away trembling like the young plantain tree trailing after you your red garment whose skirt is moving in the wind, and throwing now and again multitudes of buds of red lotuses, thereby resembling the cave of red arsenic shattered by the axe? (20)

*Sak.*—Stop, Vasantsena, stop!

You inflame my passion, my desire, my love; and at night you deprive me of my sleep in bed; but now, you fly in terror from me, stumbling at every step. But you have fallen into my hands as Kunti fell into those of Ravana. (21)

*Vita.*—Vasantsena,

With strides far excelling mine own, why do you run like a female serpent, overcome with fear for the Lord of the birds (*i.e.* Garuda)? Running very fastly, I can even arrest the speed of the wind itself (lit. can I not &c.). However I shall make no effort to overtake thee, O, fair-limbed one! (22)

*Sak.*—Friend, friend.

She is a whip to lust of the stealers of coin (*i. e.* thieves) she is fish-eater, figurante, of snub-nose, destroyer of family, untameable, casket of love, courtezan, receptacle of good ornaments, harlot and concubine. I have invoked her by these ten names and still she does not love me. (23)

*Vita.*—Like a female crane starting away from (lit. afraid of) the thunder of clouds why should you flee from us, overcome with fear? Your cheeks are being rubbed by the tossing ear-rings so that you resemble the lute struck by the nails of Vitas. (24)

*Sak.*—Why do you run like Draupadi afraid of Rama while your various ornaments make a jingling and a tinkling noise? Here shall I seize you quickly, as Hanuman seized Subbadra, the sister of Visvavasu. (25)

*Cheta.*—Sport with him who is beloved of the king, and you shall eat flesh and fish. When they can get fish and flesh, dogs do not prey upon carrion. (26)

*Vita.*—Worthy Vasantasena,

Oh! Wonderful! Why do you advance in terror and amazement looking like the guardian goddess of the city, as you wear a girdle resting on your slender waist and glittering with starlike gems, and also have a (pale) countenance like the rubbed powder of red arsenic? (27)

*Sak.*—Hotly pursued by us, as is the female jackal by hounds in a forest, you run hastily and impetuously, stealing my heart with its (very) roots. (28)

*Vas.*—Pallavaka! Pallavaka; Parabhritika! Parabhritika!

*Sak.*—*(With fear.)* Friend, a man, a man!

*Vita.*—Don't fear. Don't fear.

Vas.—O, Madhavika! O, Madhavika!

*Vita.*—*(Laughing).* Fool! She is seeking her attendants.

*Sak.*—Friend, friend, is she (after all) seeking a woman?

*Vita.*—Why, of course.

*Sak.*—I will kill hundreds of women. I am a brave man.

*Vas.*—*(Finding herself lonely).* Alas! Alas! Indeed, even my attendants have disappeared. I must trust to myself alone for my escape.

*Vita.*—Search about, search about.

*Sak.*—Vasantasena, bewail, bewail, for your cuckoo, Parabhritika, or for Pallavka, or even for all spring days. Who is going to protect you, when I am pursuing you?

Be he Bhimasena, the son of Jamadagni, or even the tenheaded Ravana, the son of Kunti! seizing thee by the hair I shall act in imitation of Duhsasana. (29)

Look here, look here?

The sword is very sharp and (your) head, too, is turned to us. I shall cut off the head, or better, kill you. Enough of this running of yours; verily, he who is about to die will not live. (30)

*Vas.*—Worthy sir, I am a weak woman.

*Vita.*—Hence it is that you are still alive.

*Sak.*—That is why you are not killed.

*Vas.*—*(Aside.)* Oh! Even his courtsey appals me! Very well; let it be so. *(Aloud.)* Sir, do you seek any ornament from me?

*Vita.*—God forbid! Worthy Vasantasena, the creeper of a pleasure-garden does not deserve to be robbed of its blossoms. Therefore, speak no more about your ornaments.

*Vas.*—Then, what is all this about?

*Sak.*—I am an excellent personage, a regular Vasudeva; and you must love me.

*Vas:*—*(Indignantly)* Hush! get you gone: you talk what is base and unworthy.

*Sak.*—*(Clapping his hands and laughing.)* Friend, friend, just see awhile; this courtezan lady is very affectionate towards me in as much as she says to me, "Come, you are weary, you are fatigued," No, I have not been going astray (walking) in any village or town. Worthy lady, I swear by my friend's head and by my own

feet, it is only by chasing about at your heels that I have grown tired and weary.

*Vita.—(Aside).* What! The fool takes it to be श्रान्त (weary) when she says शान्तं—*(Aloud.)* Vasantasena, you say something that is inconsistent with the living of a courtezan. See :—

Let it be remembered that the abode of a courtezan is the free resort (lit. friend) of youth. Also remember that you, a courtezan, are like a creeper that grows by the road-side. You have a person that has its price and is, consequently to be secured by wealth. Therefore, Oh! good one, serve equally the man you love, and him you hate. (31)

Moreover :

The wisest and the most learned Brahman, the meanest and the idiotic outcast, both bathe in the self-same pool. A blooming creeper is bent low beneath the peacock, no less beneath the crow. Sudras and others cross (waters) by (or are ferried over in) the very same boat by which the Brahmans, the Kshatriyas, and the Vaisyas, do cross. You are a courtezan, and so, like a tank, a creeper and a boat, bestow your welcome upon all alike. (32)

*Vas.*—Verily, merit alone inspires love, and not violence.

*Sak.*—Friend, friend, ever since this born slave-wench went to the garden in the temple of Kamadeva, she is in love with Charudatta that penniless wretch, and she does not love me. His house is to the left. Let my friend act in such a way that she does not slip from our hands.

*Vita.—( Aside. )* This fool speaks out that very thing that ought to be concealed. What! Vasantsena is attached to the worthy Charudatta! It is indeed rightly said that a gem suits with a gem. Therefore let her go. I have had enough of this fool. *( Aloud. )* O, son of an unmarried woman, is the house of that famous merchant on our left ?

*Sak.*—Exactly so. His house is to the left.

*Vas.—( Aside ).* Oh, wonderful! If it is true that his house is to the left, I am really obliged by this wicked fellow in the every act of injuring me, in as much as he has enabled me to meet my beloved.

*Sak.*—Friend, friend, in this pitchy darkness, while she is visible yet, Vasantsena has really escaped, like a grain of soot in a heap of black beans.

Vita.—Oh, it is pitch dark, indeed!

My keen eyesight is obstructed by the sudden entrance of gloom,

and on account of darkness, my eyes even though opened, are, as it were, really closed. (33.)

And again :—

Darkness anoints, as it were, the limbs of the body; the heavens shower as it were, black collyrium; and my eyesight has become unprofitable, like the service rendered to a worthless man. (34)

*Sak.*—Friend, friend, I am looking for Vasantsena.

*Vita.*—O, son of an unmarrid woman, is there anything (indication) by which you can trace her?

*Sak.*—Friend, like what, for instance?

*Vita.*—The tinkling of her ornaments, for instance, or the fragrance of her garlands, blended with her perfumes.

*Sak.*—I hear the fragrance of her garlands, but as my nose is filled with darkness, I cannot clearly see the tinkling of her ornaments.

Tita.—*(Aside. To Vasantsena.)* Vasantsena.,

True it is that you are not visible amidst the darkness of the nightfall, like the lightning hidden in the union of the interior of clouds; but yet, the fragrance of your garlands, as well as the tinkling of your anklets, O timed one, will betray you. (35)

Have you heard me Vasantasena?

Uas.—*(To herself).* Heard and comprehended, too. *(Acting as if removing her anklets, and pulling off her garlands. Walking a few steps and feeling by the hand.)* Lo! Here do I feel the wall of the house, and here is a side-entrance. I understand, also, by the tactual preception (as my fingers tell me) that this entrance of the house is closed.

*Cha.*—Friend, I have finished by meditation. Therefore, go presently and present the offering unto the Divine Mothers.

*Vid.*—No: sir, I shall not go.

*Cha.*—Alas! Unfortunate I am!

On account of a man's poverty, his relatives do not act up to his words; even his intimate friends turn away from him; his miseries multiply; his vitality declines; the lustre of his moonlike character fades. and every sinful act, even though committed by others is ascribed to him. (36)

Moreover :—

None ever keeps company with him; nor does any speak to him with due respect. He is looked at with contempt when he comes to the houses of the rich during festivals. Being poorly clad, he

avoids the opulent even at a distance, on account of shame. Really, I consider poverty as another and the sixth heinous crime. (37)

And again :—

O, Poverty ! I pity you and my anxiety is as to whither thou, after having dwelt thus in my frame as a friend, wilt go when my illfated body is consumed. (38)

*Vid.*—*(With feeling of shame.)* Well, friend, if I am to go, then, let this Radanika go with me, to keep me company.

*Cha.*—Radanika, accompany Maitreya.

*Cheti.*—Yes, Sir.

*Vid.*—Worthy Radanika, do you take the offering, as well as the lamp, while I shall unfasten the side-door. *( He does so. )*

*Vas.*—The private entrance is laid open, as if it were out of compassion for me. I shall now get in. *( Looking in. )* Alas! Alas ! a light ! *(Puts out the light with the skirt of her garment and enters.)*

*Cha.*—Maitreya, what was that ?

*Vid.*—The lamp has been blown out by the wind that rushed in a lump, when the side door was opened. Radanika, go out yourself by the side door. I shall just step in the house and light the lamp from the quadrangular interior courtyard, and will be with you again immediately.

*Sakara*—Friend, friend, I am looking for Vasantsena.

*Vita.*—Keep on seeking, keep on seeking !

*Sak.*—*( So doing ).* Friend, friend, I have caught her ! I have caught her !

*Vita.*—Idiot, it is I (that you have caught.)

*Sak.*—Remain silent, staying in this very same place *(Searching again and seizing the Cheta.)* Friend, friend, she is caught! she is caught !

*Cheta.*—Master, it is I your servant (that you have caught).

*Sak.*—Here, friend ; here, Cheta ; stay now both of you where you were stationed. *(Searches again and now seizes Radanika by the hair.)* Friend, friend, now is caught Vasantasena ! now is she caught ?

She who ran away in darkness, but was betrayed by the fragrance of her garlands, is grasped now by her locks of hair as Draupadi (was caught) by Chanakya. (39)

*Vita.*—Thou who art in pride of youth going after a nobly born youth, art grasped by thy hairs which are rich with flowers, and which are worthy of being honoured. (40)

*Sak.*—Here you are seized by your delicate hairs on the head. O, young maiden, scream, squeak and squeal, for Sambhu, Siva, Shankara, or even Iswara. (41)

*Radanika—(In terror.)* Worthy sirs, what does this mean?

*Vita.*—O, son of an unmarried woman, this is, indeed, another voice.

*Sak.*—Friend, friend, just as a cat changes her tone when she wants to steal (is covetous of) cream, so also has this slavewench changed her voice.

*Vita.*—Changed her voice? Strange! And yet it is possible.

She has disguised her voice, as she is clever in practising deception, being well-versed in arts, and conversant with theatrical performances. (42)

*Vid.—(Entering).* Wonderful! The flame of the lamp flutters very much in the gentle evening-breeze, like the heart of a goat that is brought near a sacrificial post (for slaughter). *(He approaches and discovers Radanika).* Radanika!

*Sak.*—Friend, friend, a man! a man!

*Vid.*—It is not proper, it is not becoming at all that strangers should intrude on the abode of worthy Charudatta, just because he has become poor now.

*Rad.*—Worthy Maitreya, look at the insult that is done to me.

*Vid.*—What! insult done to you? No. it is an insult done to us.

*Rad.*—Verily, it is an insult done to yourself.

*Vid*—But they are not using violence?

*Rad.*—Yes, Yes.

*Vid.*—Really?

*Rad.*—Really.

*Vid.—(Raising his staff angrily).* Sir, this won't do. In its own abode, even a dog is very fierce, and much more a Brahman such as I am. With this club of mine that is crooked like the fortunes of persons like us, I shall batter your head, O villain, as if it were the head of a dry bamboo.

*Vita.*—Have mercy, O great Brahmana have mercy.

*Vid.—(Discovering Vita.)* This man is not the sinner. *(Discovering Sakara).* Indeed, this is the sinner. Aye wretched brother-in-law of the king, Samsthanaka, you scoundrel, you villain, this is perfectly proper. Isn't it so? Though perhaps it may be that the respectable and worthy Charudatta has become poor, yet are not his virtues an ornament to Ujjaini? And so his house is intruded upon, and an insult like this is done to his attendants!

Insult not a man because he is in adverse circumstances; really none are counted poor by Fate. On the other hand, a man, who is destitute of virtue even though rich, is alone really poor. (43)

*Vita.*—( *Betraying his embarrassment.* ) Have mercy, O great Brahmana, have mercy ! Really, this has been done, not through insolence, but because, we mistook her for some one else. For,

We are seeking for an amorous maiden.

*Vid.*—What ! this one ?

*Vita.*—Heaven forbid !

One who is the mistress of her youth. She slipped away, and mistaking this lady for her, we committed this ( unintentional) indecorum (lit. violation of morality.) (44)

Please accept this all-in-all of humblest supplication. ( *he drops his sword, and with folded hands falls at his feet.* )

*Vid.*—Good man, rise, rise. In ignorance, you were reviled by me; now that I know you, I ask your pardon.

*Vita.*—Really speaking, it is you that must be conciliated in this case. I will get up, then, on condition.

*Vid.*—Speak out, sir.

*Vita.*—That you will not tell Charudatta what has happened here.

*Vid.*—I shall not tell.

*Vita.*—O Brahman, this favour of yours is respectfully borne on the head by me; for, even though armed, we are completely conquered with weapons of excellent virtues. (45)

*Sak.*—( *Indignantly* ). What for, my friend, did you fall at the feet of this wicked fellow, making him a cringing salutation ?

*Vita.*—I was afraid.

*Sak.*—What were you afraid of ?

*Vita.*—Of the excellent virtues of the famous Charudatta.

*Sak.*—What are these virtues of him, entering whose house, even something to eat is not to be found ?

*Vita.*—No, no.

He has become impoverished because of acts of kindness done to persons like ourselves, and none was despised by him when in his prosperity. He is empty now after quenching the thirst of needy men, as is a well-filled pool parched up in the summer season (by relieving the thirst of the travellers.) (46)

*Sak.*—( Impatiently ). Who is this fellow, the son of a slave-wench ?

Is he that famous and valiant Swetaketu, the son of Pandu ? Is he, Ravana born of Radha, or is he Indradatta ? Is he Asvatthama

the son of brave Rama and Kunti? Or is he the son of Dharma? (47)

*Vita.*—Fool! Really, he is the noble Charudatta.

Unto the needy, he is the wish-yielding tree bending low beneath his fruit-like virtues; he is a helping kinsman to the virtuous; he is the mirror of the learned; he is the touchstone of righteous conduct, and he is an ocean that never transgresses its barrier of character. The doer of good to all, he is never arrogant, and is the treasure of all manly virtues; he is courteous and liberal. He alone is worthy of admiration; in the plenitude of his merits he may be said to live indeed; others merely breathe. (48)

Therefore, let us be gone.

*Sak.*—Without (taking hold of) Vasantasena?

*Vita.*—Vasantasena has disappeared.

*Sak.*—How?

*Vita.*—Like the sight of the blind, like the strength of the sick, like the wisdom of the blockhead, like the success of the indolent, like the supreme learning of the dull-witted (one of weak memory) and dissipated, and like the feeling of love to an enemy, so did she vanish, when you crossed her path. (49)

*Sak.*—I will not go hence until I recover her.

*Vita.*—Have you never heard this?

An elephant may be held by the tying chain, a steed is curbed by reins, but a woman is won by the heart; and if you have not one, you had better depart. (50)

*Sak.*—If you are going, go alone. I am not coming.

*Vita.*—Very well; I am off. [*Exit.*]

*Sak.*—Really, the master has disappeared. (*To Maitreya.*) you man with a caret on the head, you manikin, sit down, sit down.

*Vid.*—We have already been asked to take a seat.

*Sak.*—By whom?

*Vid.*—By destiny.

*Sak.*—Stand up, then, stand up!

*Vid.*—We shall.

*Sak.*—When?

*Vid.*—When Fate is again kind to us.

*Sak.*—Aye, weep, then, weep.

*Vid.*—We are already made to weep.

*Sak.*—By whom?

*Vid.*—By poverty.

*Sak.*—Aye, laugh, then, laugh.

*Vid.*—We shall laugh.

*Sak.*—When?

*Vid.*—When the worthy Charudatta is again in prosperity.

*Sak.*—Aye, wicked fellow, tell the beggar Charudatta in my name, thus:—" A certain courtezan lady named Vasantasena, of fair complexion, and covered with gold, and charming like an actress bursting in view in a new play, is very much attached to you ever since she went to the garden in the temple of Kamadeva; and she has entered your house when we tried to conciliate her by force. If you send her away yourself, and hand her over to me, then I shall be friends with you for ever for restoring her to me easily without any law suit in court. But if you don't restore her, *there shall be hatred between us to our death.* Also remember.

A pumpkin whose stalk is smeared with cow-dung, a dried vegetable, fried meat, and rice cooked in wintry nights, these all do not get rotten (putrify,) by lapse of time. (51)

Tell this to him craftily and prettily; tell this to him in such a way that I can hear, sitting as I am in the little pigeon house terrace of my mansion. If you tell this in any manner otherwise, I shall grind your head like a wood-apple fruit caught in the crack of a door.

*Vid.*—I shall tell him.

*Sak.*—(*Aside.*) Cheta, is our friend really gone?

*Cheta.*—Exactly so.

*Sak.*—Then let us quickly depart.

*Cheta.*—Let my master take then the sword.

*Sak.*—Let it remain in your hand.

*Cheta.*—Here is the sword. Please take it, sir.

*Sak.*—(*Taking the sword by the wrong end.*)

Like a jackal that is pursued by the yells of dogs and bitches I go to my house, bearing on the shoulder the barkless sword, which is red like the radish and which (now) sleeps in its sheath. (52)

[*Both walk about and then Exeunt.*]

*Vid.*—My good Radanika, this outrage done unto you must not be communicated to the respectable Charudatta. I am sure the sorrow of that poor man would only thereby be doubly increased.

*Rad.*—Good Maitreya, I am, indeed, Radanika; I can hold my tongue.

*Vid.*—So be it.

*Cha.*—(*To Vasantasena.*) Radanika, Rohanesa who likes to enjoy the breeze is suffering from the chillness of the eveningtime. Therefore please take him inside the house and cover him with the mantle. [*He gives her the mantle.*]

*Vas.*—[*To herself.*] How is it that he takes me to be his servant? (*Receiving the mantle and scenting its perfume. Ardently to herself.*) Oh, wonderful? The mantle is fragrant with jasmine. His youth does not appear to be wholly indifferent (to the pleasures of this world.) [*She wraps it about her, so as not to be observed.*]

*Cha.*—Well. Radanika, take Rohasena and enter inside the house.

*Vas.*—(*To herself.*) Alas! I have not the good fortune to enter your inside.

*Cha.*—Why, Radanika, you do not even answer me. Alas!

When a man attains by force of fate that condition, which is miserable because of the decay of his fortune, then even his friends become his enemies, and even they who were long attached to him become indifferent to him. (53)

(*Approaching Radanika*)

*Vid.*—Sir, here is Radanika.

*Cha.*—Here is Radanika? Who is this other, then?

This unknown lady has been desecrated by contact with my mantle.

*Vas.*—(*To herself.*) Say, better, consecrated.

*Cha.*—She looks like a digit of the moon, hidden amidst the autumnal clouds. (54)

Or, rather, it is not proper to gaze at another's wife.

*Vid.*—Oh, sir, you need not fear that you are looking at another's wife. This is Vasantasena who has been in love with you ever since she saw you in the gardens of Kamadeva's temple.

*Cha.*—Indeed? This is Vasantasena?

(*To himself.*) The love that she has created in me at the decline of my fortunes, subsides in my own body, like the anger of a coward. (55).

*Vid.*—O, friend, the brother-in-law of the king says—

*Cha.*—Well?

*Vid.*—"A certain courtezan lady, by name Vasantasena, who is of fair complexion, and who is covered with gold upon gold and who looks like the actress bursting in view in a new play, is much attached to you ever since she saw you in the garden of Kamadeva's temple, and she has entered your house when we tried to conciliate her by force."

*Vas.*—(*To herself.*) "Tried to conciliate by force"—it is true. I am really honoured by these words.

*Vid.*—"If you send her away yourself and hand her over to me,

then I shall be friends with you for ever, for restoring her to me readily without a law suit in court. But if you don't restore her, there shall be hatred between us to our death."

*Cha.*—(*Disdainfully.*) He is a fool. (*To himself.*) Ah! this maiden is worthy of the worship that we pay a goddess. For now,

Urged repeatedly to enter the house, she moves not, in regard to the condition in which she is unfortunately born. Even though she can command a variety of speech owing to her intimacy with men, she does not talk boldly. (56)

(*Aloud.*) Lady Vasantasena, I have unwittingly committed an offence, for, I greeted as a servant one whom I did not recognise. I bend my head to ask your pardon.

*Vas.*—It is I that have offended your honour by intruding on this place which is unworthy of me. I bow my head to ask your forgiveness.

*Vid.*—Your heads, in bowing prettily, meet together, like a couple of rice-fields. I, too, bow my head like a camel-colt's knee and beseech you both to rise up.

*Cha.*—Be it so; let there be no further ceremony.

*Vas.*—(*To herself.*) This has been put (expressed) very cleverly as well as beautifully. Considering how I came hither, it is not proper for me to remain here longer. Well, I will at least say this much. (*Aloud.*) Worthy sir, if I am really fit to be obliged by your honour, I should be glad to leave these ornaments in your house. It is for the sake of these ornaments that these villains pursue me.

*Cha.*—This house is unsuited to such a trust.

*Vas.*—You mistake, sir! It is to men and not to houses that deposits are entrusted.

*Cha.*—Maitreya, let these ornaments be received.

*Vas.*—I am much obliged to you. [*She hands over to him ornaments.*]

*Vid.*—(*Receiving.*) May Heaven bless you, madam!

*Cha.*—Fool! This is but a trust.

*Vid.*—(*Aside.*) What if they should be stolen by thieves?

*Cha.*—In a very short time—

*Vid.*—What she has entrusted to us, becomes ours.

*Cha.*—I shall restore them.

*Vas.*—Worthy sir, I desire to go to my home, accompanied by this gentleman.

*Cha.*—Maitreya, accompany this worthy lady.

*Vid.*—She walks gracefully like a female swan; accompanying her, you alone shall shine like a gay flamingo. I am but a poor Brahman, and wherever I go, I shall fall a victim to the people, just as an offering that is carried to the cross-roads will fall a prey to dogs.

*Cha.*—Very well, I shall myself follow this worthy lady,

*Vid.*—Vardhamanaka, light the torches.

*Cheta.*—(*Aside to Vidushaka.*) Aye, light torches without any oil?

*Vid.*—(*Aside to Charudatta.*) These torches of ours are like harlots, who disregard lovers of no wealth. They are without oil (love) and won't light up unless you feed them.

*Cha.*—Maitreya, very well; no need of torches. For, see:—

Pale like the cheeks of a lovely maiden, the moon which is lamp unto the royal road, rises along with its train of stars, and its white beams descend amidst clouds of darkness, like streaming milk admidst mire from which water oozes out. (57)

(*With love.*) Worthy Vasantasena. This is your ladyship's home. Pray enter. [*Vasantasena gazes ardently at him, then exit.*]

*Cha.*—Friend, Vasantasena is gone. Come, let us go home.

The royal road is lonely, and the watchmen (alone) are walking about. We must take care to avoid (forestall) treachery (being deceived) for the night is ever full of crimes. (58)

(*Walking about.*) And you shall guard this golden casket by night, and Vardhamana by day.

*Vid.*—Very well.

[ *Exuent.* ]

—:o:—

# ACT II.

—:o:—

( *Entering.* )

*Maid.*—I am sent to my mistress (Vasantasena) with a message by her mother. I shall therefore enter and go near the respectful lady.

( *She walks about and looks around.* )

Here is my mistress, picturing something in the heart (*i. e.* brooding over something). I shall approach her.

( *Then enter the love-lorn Vasantasena seated, and also Madanika.* )

*Vasantasena.*—Well, girl, and then—

*Madanika.*—Madam, you have not spoken anything. What do you mean by saying "and then" ?

*Vas.*—What did I say ?

*Mad.*—You said, "and then"——

*Vas.*—*(Knitting her eye-brows.)* Yes, I remember.

*(Approaching.)*

*Maid.*—Madam, your mother desires that you should perform your ablutions, and do worship unto the gods.

*Vas.*—Lady, you may tell my mother that I don't bathe to-day and that therefore, the Brahman himself should perform the worship.

*Maid.*—Yes, mistress. *(Exit.)*

*Madanika.*—My dear mistress, it is my love for you, and not an officious (or fault-finding) nature that makes me question you what this all really means.

*Vas.*—Madanika, whom do you see me to be like ?

*Mad.*—I should guess from your ladyship's absent-mindedness that you are at heart in love with some gentleman.

*Vas.*—Yo have rightly guessed ! You are indeed Madanika who is clever in judging or fathoming the hearts of others.

*Mad.*—It is most pleasing news to me, Indeed, you are obliging thereby glorious Cupid, who is the great occasion of joy to youths So tell me, mistress, what prince or courtier your ladyship pays homage to.

*Vas.*—Girl, I wish to love, and not to serve.

*Mad.*—Is it some Brahman youth that is loved, who is distinguished for great learning. ?

*Vas.*—A Brahman I should have to venerate.

*Mad.*—Or, is it some young merchant grown enormously wealthy from visiting many countries ?

*Vas.*—The merchant has to go to foreign lands abandoning even his beloved whose love for him is very great, and thus creates but intense grief that arises out of painful separation.

*Mad.*—Madam, neither a prince, nor a courtier, nor a Brahmin, nor a merchant ! Who is it then that my mistress loves ?

*Vas.*—Girl, you went with me to the gardens of Kamadeva's temple ?

*Mad.*—Yes, mistress, I went with you.

*Vas.*—And yet you ask, as if you were a perfect stranger.

*Mad.*—Oh ! I know. Is it the man who comforted (received) you when you asked to be protected ?

*Vas.*—Well what is his name ?

*Mad.*—Why, he lives in the (big) merchant's quarter,

*Vas.*—But I asked you for his name.

*Mad.*—Madam his name, which is most auspicious to utter is the respectful Charudatta.

*Vas.*—(*Joyfully.*) Good, Madanika, good. You have rightly guessed it.

*Mad.*—(*Aside.*) So much for that. [*Aloud.*] Madam it is heard that he is poor.

*Vas.*—That is why I love him ; for, a courtezan who sets her heart on a poor man is free from all blame in the eyes of the world.

*Mad.*—But, madam, do even bees swarm around the mango-tree, when its blossoms have fallen ?

*Vas.*—It is hence they are spoken of as mere ***honeymakers*** (but not those that enjoy honey.)

*Mad.*—Well, Madam, if you love him, why don't you approach him without any delay ?

*Vas.*—Girl, if I should approach him at once, then, because he can't make any return—no, I don't mean that, it would become hard to see him.

*Mad.*—Is that the reason why you left your jewels with him (in his hands) ?

*Vas.*—Oh, you have guessed rightly.

[*A voice behind the scenes.*]

Halloa, sirs, yon gambler arrested for (nonpayment of) ten *suvarnas*, is running off !—running off ! Hold him, hold him ! Stop ! Stop ! I see you from here.

[ *Enter hurriedly without removing the curtain.* ]

*Samvahaka.*—Alas! The state of a gambler is most painful.

I am kicked by the die as if by a she-ass let loose from her new tether. I am transfixed by (the die know as) *Sakti*, as Ghatotkacha was pierced by (the mace) Sakti hurled down by Karna. (1)

No sooner did I see the keeper busy with the score, than I escaped from his sight. Now that I have come down upon the road, with whom am I to take refuge?

While the keeper and the gambler are looking somewhere else for me, I shall enter this empty temple walking backwards into it and turn myself into a deity. [ *He remains thus after making all sorts of gestures* ].

[ *Then Enter Mathura and the gambler.* ]

*Mathura.*—Halloa, sirs, yon gambler who owes me ten *suvarnas* has escaped! has escaped—Seize him! Seize him! Stop! Stop! you are seen from here.

*Gambler.*—Even if you run to the nether regions, or take shelter with Indra himself, except the one keeper of the gaming house, even Rudra cannot protect you. (3)

*Math.*—Whither, you deceiver of the good gaming house-master, whither do you flee? Your limbs shake and shiver with fear. You stumble over rough and smooth every step and stain your family and reputation. (4)

*Gam.*—( *Observing the foot-print.* ) Here he goes. And here the track is lost.

*Math.*—[*Gazing at the foot prints and reflecting.*] Look! the foot-prints are reversed. And the temple has no image in it (*After a moment's thought.*) Oh! That rouge has walked into the temple with his feet reversed.

*Gam.*—Let us be after him.

*Math.*—Very well.

( *They two act as if entering the temple and observing Samvahaka. make signs to each other.* )

*Gam.*—What! a wooden image?

*Math.*—No, no; it is an image made of stone.

( *They shake it in various ways and make signs to each other.*) It does not matter much. Come, let us have a game. ( *He starts the game as hard as he can.* )

*Sam.*—( *Making various efforts to suppress the manifestations of desire for gambling. Aside.* )

The rattling of the dice tantalises the heart of a man who is

penniless, in the same way as the sound of a drum works on the heart of a king that is bereft of all his realm. (5)

I am resolved that I shall not play. Gambling is as bad as being thrown down from the top of mount Meru. Not-withstanding all this, the rattle of the dice which is sweet like the warble of cuckoos, allures my heart. (6)

*Gam.*—The throw is mine, the throw is mine !

*Math.*—No, it is mine, it is mine !

*Sam.*—( *Coming up quickly from a different place.* ) Isn't my turn !

*Gam.*—The man is caught.

*Math.*—( *Seizing him.* ) You, scoundrel, you are now caught. Pay me the ten *suvarnas*.

*Sam.*—I shall pay you to-day.

*Math.*—Pay me instantly.

*Sam.*—Have patience. I will pay you now.

*Math.*—Aye. pay me now immediately.

*Sam.*—My head is getting dizzy. ( *He falls on the ground.*)

( *Both beat him in various ways.* )

*Math.*—There you are bound by the gambler's ring.

*Sam.*—( *Rising, with dejection* ). What ? bound by the gambler's ring ? Confound it ! Indeed the conventional rules of us, gamblers, cannot be transgressed. Wherefrom can I pay then ?

*Math.*—Give me then a surety.

*Sam.*—I shall do so. ( *Approaching the gambler—Aside.* ) I will pay you half the money ; release me for the other half.

*Gam.*—All right.

*Sam.*—( *Approaching the keeper of the gaming house.* ) I will give you surety for a half. You release me from the other half.

*Math.*—Where is the harm ? Let it be so.

*Sam.*—( *Aloud.* ) You forgave me a half, sir ?

*Math.*—Yes.

*Sam.*—( *To the gambler.*) And you let me off a half ?

*Gam.*—Yes.

*Sam.*—Now I shall go.

*Math.*—Pay me the ten *suvarnas*. Where are you going !

*Sam.*—Look at this, gentlemen, look at this. Here just a pledge was given to one of them for a half, and the other forgave me a half. And even after that, he is dunning me, a poor helpless creature.

*Math.*—( *Seizing him* ) O, villian, my name is Mathura and I am clever enough. I am not to be deceived this time. Pay, me, you

rogue, every bit of my money, this very moment.

*Sam.*—How can I pay ?

*Math.*—Sell your father and pay.

*Sam.*—Where to get a father ?

*Math.*—Sell your mother and pay.

*Sam* —Where can I get a mother ?

*Math.*—Sell yourself and pay.

*Sam.*—Have mercy, please, and lead me to the highway.

*Math.*—Go along.

*Sam.*—So be it, *(He walks about.)* Gentlemen, buy me of this gambling master for ten *suvarnas.* *( Looking to the skies. )* What do you say ? Is it that you wish to know what I can do ? I shall be a servant in your house. What ! He has gone without even answering. Very well, here's another. I shall speak to him. *( He repeats his offer. )* What ! this man, too, is gone without even taking notice of me. Ah ; this is how I fare, luckless one, ever since Charudatta lost his fortune.

*Math.*—Will you pay ?

*Sam.*—How can I pay ? *( He falls down. )*

*( Mathura drags him about. )*

*Sam.*—Good gentlemen, protect me, protect me.

*( Then enter Darduraka. )*

*Darduraka,*—Gambling is, indeed, a sovereignty without a throne.

The gambler never minds defeat at all he levies tribute (money) from all and spends it daily. Like the king, he draws revenue at pleasure and counts the opulent amongst his servants.

Moreover it is by gambling that money is won ; it is by gambling also that wife and friends are acquired ; it is through gambling alone that man gives and enjoys, and it is through gambling alone that everything is lost. (8)

Besides,

Everything that was mine was taken away by Tray ; my body was parched up by the Deuce ; the Ace then set me on the street ; and now I go the Four completing my defeat. (9)

*(Looking before him. )* Here comes in this very direction, Mathura, our old gambling-master. Well, I can't avoid him ; I shall hence wrap myself in my vest. *( He makes various gestures and examines his cloak ).*

This cloth is sadly indigent in thread ! this cloth is further decorated with hundred holes ; this cloth can't fit for wrapping oneself with, so this cloth looks best only when it is rolled up tight. (10)

Yet after all, what could that wretched fellow (Mathura) do to me ?

I can stand erect with one foot on the ground and the other in the air, as long *as* the sun is in the heavens. (11)

*Math.*—Pay. Pay !

*Sam.*—How can I pay ? ( *Mathura drags him about.* )

*Darduraka.*—well. well, what is this I see ? What do you say sir ? " This gambler is being maltreated by the keeper of the gaming table and none does save him." Well, Dardura himself will save him. ( *Approaching.* ) Stand back, stand back ! ( *Beholding.* ) What ! Here is the swindler Mathura ! Here again is the innocent Samvahaka ?

Why should a delicate fellow like this be always gambling ? (he) who does not remain hanging ( from a tree ) with his head bent till the end of the day without murmur, whose back does not bear the marks left by the stripes and bruises ; and the interior of whose legs is not bitten by the hounds daily. (12).

Well, I shall pacify Mathura. ( *Approaching.* ) Mathura, I salute unto thee.

( *Mathura returns the greeting.* )

*Dar.*—What does this mean ?

*Math.*—This man owes me ten *suvarnas.*

*Dar.*—This is a mere trifle, indeed !

*Math.*—(*Pulling the rolled-up cloth from under Dardurak'as arm.*) Look, gentleman, Look ! This man wrapped in a ragged cloak says that ten *suvarnas* are merely a trifle ( morning meal. )

*Dar.*—Why, you blockhead, surely I stake ten *suvarnas* on a cast of the dice. If a man has money, is that any reason why he should show it, clasping it to his bosom ?

You are cursed mean fellow, indeed, to kill a sentient human being, for the sake of ten *suvarnas.* (13)

*Math.*—To you, sir, ten *suvarnas* may be a mere trifle ; but to me, they are a fortune.

*Dar.*—Well then, listen to me. Just give him ten more *suvarnas* and let him play the game, again.

*Math.*—And what then ?

*Dar.*—If he wins, he shall pay you.

*Math*—And if he does not win ?

*Dar.*—Then, he shall not pay you.

*Math.*—It is not proper to be pratting about. If you say that, you can give the money yourself. My name is Mathura. I am a cheat and I can play a false game. I am not afraid of anybody.

Besides, you are a man of no character (an immoral blackguard.)

*Dar.*—Who, did you say was, a blackguard?

*Math.*—You are a blackguard.

*Dar.*—Your father is an immoral blackguard.

(*Makes signs to Samvahaka to escape.*)

*Math.*—You, son of a whore! That is just the way that you gamble.

*Dar.*—Is this the way that I gamble?

*Math.*—Aye, Samvahaka, pay me my ten *suvarnas.*

*Samvahaka.*—I shall pay you to-day. I shall pay it presently (*Mathura drags him along.*)

*Dar.*—Fool, you can maltreat him behind my back, but never in my presence.

(*Mathura drags Samvahaka and gives him a blow on the nose. Samvahaka bleeds, faints and falls on the ground. Darduraka approaches and gets between them both. Mathura strikes Darduraka and Darduraka strikes doubly in turn.*)

*Math.*—You, villain, you son of a slave! You shall suffer for this.

*Dar.*—You fool! Now when I was merely walking along the road, I have been assaulted by you. If to-morrow you beat me in court, you will then see.

*Math.*—Yes, yes, I shall see.

*Dar.*—How will you see?

*Math.*—(*Opening his eyes wide.*) It is in this way that I shall see.

[*Darduraka fills Mathura's eyes with dust, and makes signs to Samvahaka to escape. Mathura shuts his eyes and falls down. Samvahaka escapes.*]

*Dar.*—(*Aside.*) I have made an enemy of the influential gambling-master, Mathura. Is it not proper, therefore, for me to stay here. Besides, I have been told by my good friends Sarvilaka that a soothsayer has prophesied that a young herdsman, by name Aryaka, would be our future king. Now every one like myself is running after him. I shall also join him myself. (*Exit.*)

*Sam.*—(*Walking frightfully and looking about.*) Here is the house of somebody, the side-door, of which is left open. I shall enter it. (*Entering and beholding Vasantasena.*) Madam, I throw myself upon your protection.

*Vasantasena.*—He who seeks refuge with me shall be safe. Madanika, close the door. (*The maid does so.*)

*Vas.*—Whom do you fear from?

*Sam.*—From a creditor, madam.

*Vas.*—Girl, open the door now.

*Sam.*—(*To himself.*) What ! She makes light of my reasons for fearing a creditor. Rightly is it said thus:—

That man who, knowing his might, bears a weight proportioned to it, neither stumbles nor perishes in a dreary forest (14)

I serve as an example here.

*Math.*—( *Wiping his eyes. To the gambler.* ) Pay, Pay !

*Gam.*—Sir, while we were quarrelling with Darduraka, the man escaped.

*Math.*—I broke the gambler's nose with a blow of my fist. Come on ! Let us track the path of the blood.

( *Tracing it out* )

*Gam.*—He has entered Vasantasena's house, sir.

*Math.*—The ten *suvarnas* are gone.

*Gam.*—Let us go to court and lodge a complaint.

*Math.*—In the meantime the swindler will come forth and shall escape. We shall hence seize him, by blocking up his passage.

( *Vasantasena makes signs to Madanika.* )

*Madanika.*—Whence are you, sir ? Who are you, sir ! What are you, sir ? What is your profession, sir ? What are you afraid of ?

*Sam.*—Listen, madam. I was born, madam, at Pataliputra. I am the son of the head of the village. I follow the profession of a shampooer.

*Vas.*—Sir, it is, indeed, a very dainty art that you have mastered.

*Sam.*—Madam, I learnt it as an art. But now, it has become the means of getting my livelihood.

*Mad.*—Sir, your answers are most disconsolate. Pray continue.

*Sam.*—Having often listened to the travellers, when I was at home, I felt curious to see new countries and so I came here. When I came here to Ujjaini, I became the servant of a distinguished gentleman; such a handsome (of engaging figure) and courteous gentleman ! He does not boast of his giving; he forgets offence readily. To be brief, he is so courteous that he regards his own person as belonging to others, and he is ever compassionate to those who seek his protection.

*Mad.*—Who it is that so graces Ujjaini, having stolen the virtues of the beloved object of my mistress ?

*Vas.*—Good, girl, good ! I had the same thought in my mind.

*Mad.*—Pray continue sir.

***Sam.***—Madam, out of compassion, he was so bounteous that now—

***Vas.***—His wealth has vanished ?

***Sam.***—How did you know it, madam, without being told by me ?

***Vas.***—What was there to know ? Virtue and wealth rarely exist together. Those pools are full to the brim whose water is unfit for drinking.

***Mad.***—But, sir, what is his name ?

***Sam.***—Madam, who is there that does not know the name of this moon of the world ? He lives in the merchant's quarter. He, whose name is worthy of all honour, is known as Charudatta.

***Vas.***—*( Joyfully rising from her seat. )* Sir, this house is your own. Madanika, give him a seat and take this fan. The gentleman is fatigued.

*( Madanika does accordingly )*

***Sam.***—*( To himself. )* What ! such respect done to me from the mere mention of Charudatta's name ! Most excellent, worthy Charudatta, most excellent ! You are the only man in the world who really lives. All others merely breathe. *( Falling at Vasantasena's feet. )* Enough, madam, enough. Pray be seated, madam.

***Vas.***—*( Seating herself. )* Sir, where is your creditor ?

***Sam.***—Good man's ( real ) wealth consists in kind deeds. Who is there that does not own transient riches ( some day or other)? He who does not know how to honour others knows not the significance of honour. (15)

***Vas.***—Proceed, sir.

***Sam.***—So, I was made by that gentleman a servant in his employ. When he was reduced to penury ( lit. when nothing of his remained with him except his sterling virtue ), I began to live by gambling, but, fate was cruel, and I lost ten *suvarnas.*

***Math.***—I am ruined ! I am robbed !

***Sam.***—Here are the gambling-master and the gambler, seeking for me. You have heard my story, madam ; what is next to be done rests with you.

***Vas.***—Madanika, the birds flutter about here and there if the tree is shaken in which they have built their nests. Go, girl and give the gambling-master and the gambler this bracelet, telling them that this very gentleman sends it (in payment).

*( Removing the bracelet from her arm, she gives it to Madanika.)*

*Mad.*—(*Receiving.*) As you, madam, command. [*Exit.*]

*Math.*—I am ruined! I am robbed!

*Mad.*—These two here are looking up to the house, are deeply sighing, are closely conferring to each other, and are moreover fixing their gaze on the door. I conclude hence that these must be the gambling-master and the gambler. (*Approaching.*) I salute you, sir.

*Math.*—May happiness be yours.

*Mad.*—Sir, which of you two is the gambling-master?

*Math.*—Who are you slender-waisted damsel, prating sweet words, with the red lower lip wounded in love's sports and casting side glances? (16)

I am not in affluent circumstances. Go somewhere else.

*Mad.*—You are certainly no gambler, if you talk thus. Is there any one who owes you money?

*Math.*—There is. He owes me ten *suvarnas*. What of him?

*Mad.*—On his behalf, my mistress sends you this bracelet; nay, nay—he sends it himself.

*Math.*—(*Receiving it joyfully.*) Well, well tell that nobly born youth "Your promise (pledge) has been fulfilled. Please come, and seek delight in gambling, again."

[*Exeunt Mathura and the gambler.*]

*Mad.*—[*Approaching Vasantasena.*] Madam, the gambling-master and the gambler have gone away quite pleased.

*Vas.*—Go, sir, and relieve the anxiety of (comfort) your kinsfolk.

*Sam.*—Madam, if it is to be the case, allow me (or employ me) to teach (impart) this art to your maids.

*Vas.*—You should still serve him whom you served once and on whose account you mastered the art.

*Sam.*—(*To himself.*) A very pretty way to decline my services! (My request is declined by the worthy lady in a very clever way). How shall I requite her kindness? (*Aloud.*) Madam, on account of this disgrace done to me by the gambler, I shall become a Buddhist monk. And so, treasure these words in your memory, madam, "he was a shampoer, then a gambler and at last became a Buddhist monk."

*Vas.*—Sir, enough of rashness (acting too precipitately).

*Sam.*—Madam, I have made up my mind. (*Walking.*) Gambling has brought me (done to me) to a state (i. e. of a Buddhist monk) in which no hand of man shall reach me (i. e. in which I shall

not be persecuted as when I was a gambler). Now I can hold up my head boldly, and roam freely along the royal road. (17)

*(A tumultuous noise behind the scenes.)*

*Sam.*—*(Listening.)* What is this? *(In the air.)* What do you say? "खुण्डमोडक (Post-breaker), Vasantasena's wild elephant has broken loose!" Hey! I must go and see the furious elephant of the worthy lady. Or, rather, what have I to do with these things? I shall follow what I am determined upon.

*(Then enter hastily, Karnapuraka, highly delighted, wearing a gorgeous mantle.)*

*Karnapuraka.*—Where is my mistress? Where is my mistress?

*Mad.*—You, unmannerly fellow! What is that so excites you that you do not see your mistress that is seated before your very eyes?

*Kar.*—*(Beholding Vasantasena.)* Madam, salute you.

*Vas.*—Karnapuraka, your face is beaming with joy. What is it?

*Kar.*—*(Astonishingly.)* Madam, you have lost (a great deal), in that you have not witnessed to-day, the valorous achievement of Karnapuraka.

*Vas.*—Karnapuraka, what is it, what is it?

*Kar.*—Listen, madam. Your ladyship's wild elephant Khuntamodaka broke the post he was tied to, killed the head keeper, and then scoured off along the high road, creating a terrible commotion. The people shouted and screamed.

" Carry off the children, at once, and climb up a roof or a tree. Don't you see before you, the fierce elephant coming in this direction ? " (18)

And :—

The pair of anklets (of the elephant) falls off; the girdles set with gems break away; and the beautiful bracelets studded with a network of spars of gems snap asunder. (19)

And then the fierce elephant plunged about in Ujjayini, with his trunk, his feet and his tusks, as if in a tank full of blooming lotuses. A Buddhist monk was seized; and while his staff and water-jar fell away, he drizzled water over him, and got him between his tusks. Seeing this, the people all cried out again, "Ah! Ah! The monk is killed!"

*Vas.*—*(Highly excited.)*—Alas! Alas!

*Kar.*—Don't be alarmed. Just listen, mistress. Then, seeing him with a big-piece of the broken chain dangling about him, and

picking the monk between the tusks, I, Karnapuraka,—nay, nay, the slave grown fat on my ladyship's meals, having thundered aloud or shouted to the gambler (now turned a mendicant) to cheer up, ran in a zigzag way and snatched up quickly an iron bar out of a shop, and challenged elephant (to a halt.)

*Vas.*—Go on! Go on!

*Kar.*—I dealt a fierce blow at the furious elephant who looked like the summit of the mount Meru, and released the monk held between his tusks. (20)

*Vas.*—You have done well. Proceed.

*Kar.*—Then, mistress, all Ujjayini crowded over on one side, like a ship loaded unevenly, merely shouting out "Well done, Karnapuraka, well done!" But, madam, one person there was, who, having touched the places where he ought to have ornaments, and finding that he hadn't any, looked up, heaved a long sigh and threw this mantle over me.

*Vas.*—Find out, Karnapuraka, if the garment smells of jasmines or not.

*Kar.*—Madam, the smell of the elephant's rut is so strong that I can't tell for sure.

*Vas.*—Then look at the name.

*Kar.*—Here is the name. Madam, you may read it yourself. *(Hands her the garment.)*

*Vas.*—*(Reads.)* Charudatta! *(Having read thus, she seizes the mantle eagerly and wraps it about her.)*

*Mad.*—Karnapuraka, the mantle becomes our mistress very well.

*Kar.*—Oh, yes, our mistress shines splendidly with the mantle.

*Vas.*—Karnapuraka, here is your reward. *(Gives him an ornament.)*

*Kar.*—*(Receiving it humbly and bowing low.)* Now, indeed, the mantle is most wonderfully becoming about our mistress.

*Vas.*—Karnapuraka, where is Charudatta now?

*Kar.*—He started to go home along this very road.

*Vas.*—Come, girl! Let us ascend to the upper balcony and have a view of Charudatta.

*(Exeunt omnes.)*

*End of the Second Act.*

——:o:——

# ACT III.

—:o:—

[ *Then enter Charudatta's servant, Vardhamanaka.* ]

*Servant.*—A good master who is kind-hearted towards his servants, is pleasing (shines) even though he be poor. On the other hand, a malignant master who is vain of his riches is hard to please and is ultimately cruel. (1)

*And again:—*

A bull that is greedy of a feast of corn can't be restrained (out of a field); nor can a wife be prevented who is fond of another. A man who is excessively fond of gambling can't be kept away from it; so also, it is impossible to remedy an innate defect. (2)

It is a long time since my master Charudatta went out to hear music. It is past midnight, and he has not returned yet. I shall therefore take a nap in the hall near the outer door.

[ *He does so.* ]

( *Enter Charudatta and Vidushaka.* )

*Charudatta.*—Excellent! Excellent! How exquisitely Rebhila sang! The *Vina* is indeed a gem, without being born of the ocean.

It is an agreeable companion to the heart of one who is longing for his beloved; it is a noble amusement when the lover who has made his appointment, tarries; it is the most agreeable remedy (means of) to compose those who are pining away from the separation of their beloved; and moreover, it is a delight that enhances the passion of the lover. (3)

*Vid.*—Come, sir; let us go home.

*Cha.*—Aye, how wonderfully our learned Rebhila sang!

*Vid.*—But to me, there are two things at which I cannot choose but laugh;—a woman reading *Sanskrit*, and a man singing in a soft and low tone. Now, when a female reads Sanskrit, she repeatedly snuffles (lit. makes a 'soo soo' sound) like an young cow which has a rope newly passed through its nostrils. And, a man, singing soft and low, is like a priest, dressed in dried up flower-garlands and softly muttering sacred texts. No, I don't like it at all!

*Cha.*—My friend, Master Rebhila sang most wonderfully to-night. And still you are not satisfied.

Lovely, sweet, smooth and clear, emotional, graceful and charming—Such was his music. What - if I spoke my numerous

words of praise? I believe that there was a female covertly stationed in him. (4)

*And again :—*

As I walk on I seem to hear the sweet cadence still, even when the music has died, the sweet notes of the lute, blended in harmony, making different मूर्च्छनाs even on syllables ('now gently undulating'), now swelling high, now dying to a close (lit. soft at pause), easily controlled (from straying into a false note) and 'repeated with a passionate enthusiasm'. (5)

*Vid.*—O, friend! Even the dogs in the high road through the market place are fast asleep; let us go home. *(Looking before him.)* Friend, look, look! The moon descends from her mansion in the skies, as if making room for darkness.

*Cha.*—Most truly.

The moon, making room for darkness, hastens to her setting with her digits uplifted, resembling thereby the (curved) end of the tusk of a forest elephant, which is left (visible over the waters) when the elephant is plunged into water. (6)

*Vid.*—Sir, here is our house. Vardhamanaka, Vardhamanaka, open the door!

*Vardhamanaka.*—The worthy Maitreya's voice is heard. Charudatta has returned. I shall, therefore, open the door for him. *(He does so.)* Master, I bow unto you Maitreya, I salute you too. Pray, let you, worthy sirs, seat yourself on the seats that are ready spread. *(Both enter and seat themselves.)*

*Vid.*—Vardhamanaka, call Radanika to wash our feet.

*Cha.*—*(Compassionately.)* Nay, do not wake her who is fast asleep.

*Vardh.*—I shall hold the water, while you, worthy Maitreya, may wash his feet.

*Vid.*—*(Angrily.)* Oh, friend, (look at this). This son of a slave is to hold the water, while he sets me, who am a Brahman, to wash the feet.

*Cha.*—Friend Maitreya, pour out the water. *(Vidushaka does accordingly: Vardhamanaka washes Charudatta's feet, and then moves away.)*

*Cha.*—Let water be poured to wash the Brahman's feet.

*Vid.*—What good does water do my feet? I shall have to roll on the ground again, like a beaten ass.

*Vardh.*—Worthy Maitreya, you are a Brahmin!

*Vid.*—Like डुण्डुभ amongst all serpents, so am I a Brahman amongst all Brahmans.

*Vardh.*—Worthy Maitreya, however I shall wash your feet. *(He does so.)* Maitreya, this golden casket I was to keep by day, you by night. Therefore, take it.

*(He gives it to Maitreya; then exit.)*

*Vid*—*(Receiving the casket.)* The thing is here even to this day. Isn't there a single thief even in Ujjayini, to steal this wretch that robs me of my sleep? Friend, I shall lay it in the inner courtyard.

*Cha.*—Don't lay in the inner courtyard, in as much as it is worn by a courtezan; therefore, O Brahman, keep it with your self, till it is restored to her. (7.)

*(He acts as if sleeping and again repeats* "As I walk on &c."*)*

*Vid.*—Sir, are you going to sleep?

*Cha.*—Yes,

The sleep, descending on my eyes, approaches me (creeps upon) as if from the regions of my forehead. Unseen, and elusive like old age, she increases in strength overwhelming the energy of man. (8.)

*Vid.*—Then let us go to sleep. *(He acts as if sleeping.)*

*(Then enter Sarvilaka.)*

*Sarvilaka.*—Having effected with the aid of my training and strength a passage which is the road unto my action, and which is such as would easily admit the circumference of my body I, with my sides scratched on account of creeping, on the ground, move like a serpent with a worn out body and escaping (from some obstacle.)

*(Gazing at the sky joyfully.)* See! The moon is setting. For well I know.

Like a (careful) mother (whose pupil of the eye is darkened by the disease of cataract,) the night, whose stars are hidden amidst the thick mass of darkness, shields me, valiant and solely determined as I am, on spoiling the dwellings of others, and who am walking about in apprehension of the royal watchmen. (10.)

Having made a breach in the (walled) boundary of the garden, I have got into the midst of the garden. And, now I shall force my way into the inner courtyard as well.

Yes, men may speak of this (thieving) as ignoble, in as much as it succeeds most when men are overcome with sleep. It is sheer knavery and no bravery to cheat those who lie confidingly abed: it

is an insult worthy of contempt. But yet, a position, that is after all independent, though condemnable indeed is certainly far better than servile homage. And, moreover, this very course was adopted formerly by Drona's son in his nocturnal onset on the (Pandava) kings. (11)

But, then, where shall I make the breach?

What part (of the wall) is it that is loosened on account of (constant) sprinkling of water, and wherein there may be no noise (made by the falling fragments of bricks)? Where is there a yawning breach practicable, which will not be (afterwards) visible on the walls? What part of the mansion is likely to be dilapidated, have few bricks, corroded by saltpetre? Where can I penetrate in order that I may accomplish my purpose, without encountering the female sex? (12)

(*Feeling the wall.*) Here is a spot that is weakened by continual sprinkling with water and exposure to the sun; and it is moreover, corroded on account of saltpetre. Oh, the purpose is evidently accomplished! This is the first omen of success for the sons of Skandha. Now, first of all, what kind of hole shall I make? The worthy Bearer of the Golden Lance (Skanda) has, in this connection, prescribed four modes of effecting a breach; thus:— pulling out the bricks if they are baked, cutting through them if unbaked, throwing water on them if they are made of earth and splitting those of wood. Here we have baked bricks which must be pulled out.

The breach, may be like a fully-bloomed lotus, or like the full sun or like the crescent moon or like a lake, or oblong, or like a स्वस्तिक (cross), or like a water-jar. In what portion of the wall, am I to display my skill, seeing which the citizens shall be astonished to-morrow? (13)

In this wall of baked bricks, a water-jar alone looks best. So I will make that.

In connection with my irregular creations (i. e. shapes of breach) in other walls corroded by salt-petre, which have been breached by me in the course of this night, the neighbours seeing them in the morning, will find fault with my work in some and at the same time speak well of my dexterity in others (14)

Bow to the boon-conferring god, Kartikeya of immortal youth! Praise to him, the Bearer of the Golden lance, the god who is ever kind to Brahmans and whose law is divine! Praise to Bhaskaranandi Reverence to Yogacharya, whose foremost pupil I am! For, being pleased with me, he blessed me with the magic ointment.

When I am besmeared with it, none among the watchmen can behold me; nor can any weapon thrown on my body produce any ~~weapon thrown on my body produce any~~ pain to me. (15)

(*He anoints himself.*) Alas, I have forgotten my measuring-line. (*Reflecting.*) Aha! This sacred thread shall be my measuring line. Yes, the sacred thread is a most useful material to a Brahman, and especially to one like me. For.

It serves him to measure the breach in the walls, and to disentangle ornaments from their fastenings. It serves to him the purpose of a key, when a door is strongly secured by bolt; and it serves him, also, the purpose of a tourniquet when he is bitten by reptiles or serpents. (16)

Having finished the measuring, I shall begin my task (of making the breach.) (*He does so, and then takes a look.*) This breach wants but ( the removing of ) a single brick. Alas, I am bitten by a snake. (*He binds his finger with the sacred thread, and manifests the effect of poison; applying remedy.*) Now, I am alright. (*Continuing the work and beholding.*) Ah! There burns a lamp! See!

Even though hemmed in by darkness, the golden-yellow flame of the lamp, streaming through the breach, shines upon the ground like a streak of gold placed on a touchstone. (17)

(*Returning to his work.*) The breach is accomplished, Very well, I shall enter. Or rather, I shall not enter so soon. I shall first shove in a dummy. (*He does so.*) Ah, no one is here, Bow to Skandha! (*He enters and looks about.*) Ah! Here are two men asleep. For my own protection let me set the door open. Why, the house is old and the door squeaks. I must look for water. Now where might water be? (*He looks about, finds water and sprinkles. Anxiously.*) I hope it will not patter upon the floor and make a noise. Well, this is how to do it. (*He puts his back against the door and opens it.*) Good! So much for that. Now I must discover whether these two are feigning sleep, or whether they are really asleep. (*He tries to terrify them, and notes the effect.*)

Yes, they are indeed fast asleep. For see!

The breathing is free, very distinct, and regular; the eyes are closed tightly, are unmoving within their socket holes and do not seem to wink; the limbs are relaxed, the joints of the body being loosened are extended beyond the dimensions of the bed. If they are feigning sleep, surely they will not bear the gleam of the lamp upon their faces. (18)

*( He looks about him )* What! a drum ? and here is a flute. And here a tabor, and here a lute; and reed-pipes. And yonder manuscripts. Is this the house of a dancing-master? But no! Or have I entered out of faith in the appearance of the mansion? Now then, is this man really poor, or from the fear of the king or of thieves does he keep his money buried underground. Well, can any treasure be hidden from me, from Sarvilaka? But I will scatter the seeds that betray sub-terranean gold. *( He does so. )* The scattered seeds nowhere expand (multiply.) Ah, he is really poor! Good! I go.

*Vid.*—*( Talking in his sleep. )* O. friend, I see something like a hole in the wall. I see something like a thief, You had better take this golden casket.

*Sarvilaka*—I wonder if the man has discovered that I have entered, and is showing off his poverty in order to make fun of me. Shall I kill him, or is his talking in his sleep being a weak–minded little man? *( He takes a look. )* But see! This thing wrapped in a ragged bathing-garment, now that I inspect it by the light of my lamp, is in truth a jewel-casket. Well I shall take it. But no! It is hardly proper to rob a man of good birth who is as poor as I am, I go.

*Vid.*—My friend, I conjure thee by the wishes of cows and Brahmans to take this golden casket,

*Sarvilaka*—One cannot disregard the sacred wish of a cow and the wish of a Brahman. I will take it. But look! There burns the lamp. I keep about me a moth for the express purpose of extinguishing lamps. I will let him enter the flame. This is the place and hour to make use of it. May this moth which I here release, depart to flutter above the flame in varying circles. Bhadrapitha has put out the lamp by the breeze from its wings and has made accursed darkness. Or shall I not rather curse the darkness brought by me upon my Brahmanic family? For my father was a man who knew the four Vedas, and who would not accept a gift; and I, Sarvilaka, his son, and a Brahman, I am committing a crime for the sake of that courtezan girl Madanika. Now I will grant the Brahman's wish. *( He reaches out for the casket. )*

*Vid*—How cold your fingers are, friend!

*Sarvilaka.*—What carelessness! My fingers are cold from touching water; well, I will put my hand in my armpit. *( He warms his left hand and takes the casket.*

*Vid.*—Have you got it?

*Sarvilaka.*—I could not refuse a Brahman's requst; I have it.

*Vid.*—Now I shall sleep as peacefully as a merchant who has sold his wares.

*Sarvilaka.*—O great Brahman, sleep a hundred years. Alas! I have plunged in darkness a Brahman family for the sake of Madanika, a courtezan! Or better, I have thus plunged my own soul in darkness.

Fie upon this poverty when one forgets one's manly virtues; for here I do a shameful act, although condemning it at the same time! (19)

Well then, I must go to Vasantasena's house to buy Madanika's freedom, (*He walks about and looks around him*). Ah, I think I hear footsteps. I hope they are not those of a policeman. Never mind, I shall stand still like a post, But after all am I, Sarvilaka, to be in dread of the policemen? Why, I am

A cat in climbing, a deer in running, a hawk in holding in clutches and tearing to pieces, a dog in gauging the strength of those that are asleep and those that are wide awake, a snake in creeping; in assuming various forms, I am *Maya* herself, the Goddess of Speech incarnate in the use of different languages, a lamp in the night, a lizard in holes, a horse on land and a boat on the water. (20)

And again,

I am a serpent in motion, a mountain in steadiness, and can match Garuda (lit, lord of birds) in constantly flying about, I am a hare in kenning the world, wolf in seizing and a lion in strength of body. (21)

*Radanika.*—(*Entering.*) Dear me! Vardhamanaka went to sleep in the outer court, and now he is not there, Well, I will call Maitreya. (*She walks about*).

*Sarvilaka*—(*Prepares to strike down Radanika, but first takes a look.*) What; a woman? good; I go. [*Exit*]

*Radanika.* (*Recoiling in terror.*) O, Oh, a thief has cut a hole in the wall of our house and is escaping. I must go and wake Maitreya. (*She approaches Maitreya.*) Oh, Maitreya, get up; get up! a thief has cut a hole in the wall of our house and has escaped.

*Vid.*—(*rising.*) What do you mean? "A hole in the wall has cut a thief and has escaped?"

*Radanika.*—Poor fool! Stop your joking. Don't you see it?

*Vid.*—What do you mean? It looks as if a second door has been thrown open? Get up, friend Charudatta, get up! A thief has made a hole in the wall of our house and has escaped.

*Charu.*—Yes, Yes! A truce to your jests.

*Vidu.*—But it is not jest. Look!

*Charu.*—Where?

*Vidu.*—Why; here.

*Charu.*—*(Gazing.)* What, a very remarkable hole! The bricks are thrown down from above; it is narrow at the top and expanded in the middle. It appears that the heart of the mansion has burst through the dread of the contact with an unworthy person. (22)

Why even in such a task there is a skill!

*Vid.*—My friend! This hole must have been made by one of two men; either by a stranger, or else for practice by a student of science of robbery. For, what man here in Ujjayini does not know the wealth of our house?

*Charu.*—

This breach in the wall must have been surely made by a stranger who was practising his art—he did not know that only impoverished persons sleep soundly. He entered full of hope, seeing before him this huge pile of ours (large mansion), but must have gone quite disappointed being merely fatigued by the trouble he took in effecting the breach in the wall. (23)

What will the poor fellow have to tell his comrades?

"I entered the house of a merchant's son and found—nothing."

*Vid.*—Do you really feel sorry for the rascally robber? He must have thought—"Here's a great house. Here's the place to carry off a jewel casket or a gold casket." *(He remembers the casket. Despondently, aside.)* Where is that golden casket? *(He remembers the events of the night. Aloud.)* Look, friend, you are always saying "Maitreya is a fool, Maitreya is a blockhead." But I certainly acted wisely in handing over that golden casket to you. If I had not, the son of a slave could have carried it off.

*Charu,*—Come, come, enough of this jesting.

*Vid.*—Just because I am a fool, do you suppose I don't even know the place and time for a jest?

*Cha.*—But when did this happen?

*Vid.*—Why, when I told you that your fingers were cold.

*Cha.*—It might have been. *(He searches about. Joyfully.)* My friend, I have something pleasant to tell you.

*Vid.*—What? Was it not stolen?

*Cha.*—Yes.

*Vid.*—What is the pleasant news then?

*Cha.*—The fact that he did not go disappointed.

*Vid.*—But it was merely a trust.

*Cha.*—What? A trust! *(He swoons.)*

*Vid.*—Come to yourself, friend. If a thief stole what was entrusted to you, why should you swoon?

*Cha.*—*(Coming to himself.)* Ah, my friend, who will believe in the fact (i. e. that it was stolen)? Every one will slight me. Indeed, abject proverty affords ground for suspicion in this world. (24)

Alas!

If fate had already all my wealth, why should that ruthless fate tarnish my fair name now? (25)

*Vid.*—I shall deny the whole thing. Who gave anybody anything? Who received anything from anybody? Who was a witness?

*Cha.*—And shall I tell a falsehood now?

I would rather beg and earn mony enough to repay the price of the deposit; on no account I shall speak a falsehood and soil my name. (26)

*Radanika.*—I will go and inform Dhuta of all this. *(She goes out, returning with Charudatta's wife.)*

*Dhuta.*—*(Anxiously.)* Oh, it is true that my lord is uninjured, and Maitreya too?

*Radanika.*—It is true, mistress. But the gems which belong to the courtezan have been stolen. *(Charudatta's wife swoons.)* Oh my good mistress, come to yourself.

*Dhuta.*—*(Recovering.)* Girl, how do you say that my lord is uninjured? Better he were injured in body than in character. For now the people of Ujjayini will say that my lord committed this crime because of his poverty. *(She looks up and sighs.)* Ah mighty Fate! Thou dust play with the destinies of the poor, uncertain as the water-drops which fall upon a lotus-leaf. There remains to me this one necklace, which I brought with me from my mother's house. But my lord would be too proud to accept it. Girl, call Maitreya hither.

*Radanika.*—Yes mistress. *( She approaches Maitreya.)* Maitreya, my lady summons you.

*Vid.*—Where is she?

*Radanika.*—Here. Come!

*Vid.*—*( Approaching. )* Heaven bless you!

*Dhuta.*—I salute you. Sir, Sir, will you look straight in front of you?

*Maitreya.*—Madam ! Here I stand as you desire.

*Dhuta.*—Sir, you must accept this.

*Maitreya.*—What do you mean ?

*Dhuta.*—I have fasted on the रत्नषष्ठी day and therefore must make a present to a Brahman, as rich as I can. This I have not done; therefore pray accept this necklace on the account of such a Brahman.

*Maitreya.*—( *Receiving the necklace* ) Heaven bless you ! I shall go and tell my friend.

*Dhuta.*—You must however, so manage it that I might not be put to shame.

[ *Exit.* ]

*Vid.*—( *In astonishment.* ) What a loftiness of mind ?

*Charu.*—How, Maitreya lingers ! I trust, in his distress, he would not do what he ought not, Maitreya, Maitreya !

*Vid.*—( *Approaching.* ) Here I am. Take that. *(He displays the necklace.)*

*Charu.*—What is this ?

*Vid.*—Why, that is the reward you get for marrying a worthy wife.

*Charu.*—What ! My wife takes pity on me ? Alas ! Now am I poor indeed.

My wealth having disappeared through my adverse fate, I am now pitied by my wife through the offer of her money; thus from the monetary point of view, the woman (*i. e.* his wife) has become the man ( *i. e.* himself ) and the man, the woman ( 27 )

But no, I am not poor. For,

I have a wife who follows me in all the vicissitudes of my fortune and a ( true ) friend, who is same all through my prosperity and adversity (joys and sorrows); I have not moreover lost my sterling honesty, which is impossible to find among the poor ( 28 )

Maitreya take the necklace and go to Vasantsena. Tell her in my name that we have gambled away the golden casket forgetting that it was not our own ( or thinking that it was our own ), and that we trust she will accept this necklace in its place.

*Vid.*—But you must not give away this necklace, the pride of the four seas, for that trifle that was stolen before we had a bite or a drink out of it.

*Charu.*—Not so, my friend.

We give here but the price of the great faith with which sh trusted those ornaments to us in all confidence (and not of thos ornaments. (29)

Friend, I conjure you by the embrace of my body not to return until you have delivered it into her hands. Vardhamanaka.

Quickly fill up this opening with the selfsame bricks; I canno help concealing it for evils of idle censure. (30)

Friend Maitreya, you must so speak to her as to show th loftiness of spirit of a noble minded-person.

*Vid.*—What for will a pauper be niggard in his speech? (i.e he can well afford to be *very liberal* in his speech).

*Charu.*—Poor I am not, my friend. For, I have a wife &c (see Verse 28.)

Go then, and after performing morning ablutions I will offer (morning) prayers.

[ *Exeunt Omnes.* ]

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# ACT IV.

——:o:——

*(Enter a Maid.)*

*Maid.*—I am sent (with a message) to my mistress by her mother. She is gazing at a picture (lit. picture-board) and is talking with Madanika; I will go to her. *(She walks about.)*

[*Then enter Vasantasena as described, and also Madanika.*]

*Vasantasena.*—Madanika, is this portrait a good likeness of Charudatta ?

*Madanika.*—A very (good) real one, indeed !

*Vas.*—How do you know ?

*Mad.*—Because the looks of my mistress are cast (bestowed) so lovingly over it.

*Vas.*—Do you say this, Madanika, in the way of courtezan courtesy ?

*Mad.*—Madam, because one leads the profession of a courtezan, is that any reason why she must be falsely courteous ?

*Vas.*—Girl, courtezans meet so many kinds of men, that they become falsely courteous to all.

*Mad.*—But, madam, when your eyes and your heart too, find such delight in (are intent upon) this portrait, what need is there to ask the reason ?

*Vas.*—But, I protect myself, girl, from the ridicule of my friends (or I should not like to have my friends laugh at me.)

*Mad.*—Nay, not so, madam. A woman is ever secure of the sympathy of her companions.

*First Maid.*—( *Approaching.* ) Madam, your mother sends word that a covered chariot is waiting at the side-door, and that you are to take a drive.

*Vas.*—Girl, is it the worthy Charudatta that invites me ?

*Maid.*—Madam, the man who sent ornaments worth ten thousand *suvarnas*, along with the chariot,——

*Vas.*—Who is he ?

*Maid.*—He is none other than Samsthanaka, the king's brother-in-law.

*Vas.*—( *Indignantly.* ) Begone ! Never talk again in this way.

*Maid.*—Be pacified, madam be pacified. I but deliver the message.

*Vas.*—But I am offended only with the message.

*Maid.*—What reply shall I convey to your mother?

*Vas.*—Tell my mother that if she desires me to live, she sh[ould] no more send such messages.

*Maid.*—As you please.

[*Exit.*]

(*Enter Sarvilaka.*)

*Sarvilaka.*—I cast my censurable guilt upon the night; triumphed over sleep, and the watchmen of the king. But now a[t] the close of night, I have become devoid of lustre like the moo[n] before the rising sun. (1)

And again:

If ever any one (with rapid strides) casts a passing look at m[e] excited as I am, or nears me suddenly while I am standing, my guilt[y] conscience suspects him and each and everyone, for man is eve[r] frightened by his own crimes. (2)

Indeed, it was for Madanika's sake, that I did this daring sin.

I here let go the man who was busily engaged in talking to hi[s] servant; there I avoided the house when I found that it was rule[d] by women-folk; at one place I stood still like a pillar of the hous[e] while the police force passed near me; and with a hundred such manœuvres did I turn the night into a day. (3)

[*He walks about.*]

*Vas.*—Girl, just lay this picture on my sofa and soon come back with a fan.

*Maid.*—Yes, madam.

(*Exit with the picture.*)

*Sar.*—This is Vasantasena's dwelling. I shall enter (*Entering*) Where can I find Madanika?

(*Then enter Madanika with a fan in her hand.*)

*Sar.*—(*Seeing her.*) Ah, it is Madanika!

Surpassing even the god of love in her accomplishments, she shines, as if she is Rati herself in human guise; and brings a coolness of sandal to my heart that burns with the fire of love. (4)

O! Madanika!

*Mad.*—(*Seeing him.*) Eh! Sarvilaka! Welcome to you Sarvilaka! Where have you been till now?

*Sar.*—I will tell you. (*They gaze at each other passionately*).

*Vas.*—Madanika lingers long. Where can she be? (*She looks through the window.*) What! There she stands conversing with a man. Her loving glances are intently fixed on him and she gazes as

if she would drink him in. I imagine, therefore, that he must be the man who desires to make her free. Well, let her enjoy. Let not any body's happiness be interrupted. I shall not call her.

*Mad.*—Sarvilaka, tell me.

*(Sarvilaka looks about him anxiously.)*

*Mad.*—What is it, Sarvilaka? You seem very uneasy,

*Sar.*—I will tell you a secret. Are we alone?

*Mad.*—Of course, we are,

*Vas.*—What! a deep secret! I shall not then listen,

*Sar.*—Madanika, will Vasantasena set you free, after taking a price?

*Vas.*—What! the conversation is something concerning me. Then I will hide myself behind this window, and overhear it unobserved.

*Mad.*—I spoke to my mistress about it, Sarvilaka, and she said that if she could have her own way, she would free all her servants for nothing. But, Sarvilaka, where can you find such a fortune that you may therewith purchase my freedom from my mistress?

*Sar.*—Afflicted by poverty and prompted by love for you, O timid lady, I committed last night a daring act on your account. (5)

*Vas.*—His face is tranquil. But it is capable of being fearful, if he commit a sinful deed.

*Mad.*—O! Sarvilaka! For the sake of a trifling thing, as the woman, you have risked both the things!

*Sar.*—What are they? What are they?

*Mad.*—Your life and your character.

*Sar.*—Foolish lady, fortune ever attends an adventurous deed. (Fortune favours the brave.)

*Mad.*—Sarvilaka, your character is without a stain? You haven't done anything *very* bad when for my sake you did the adventurous act?

*Sar.*—I do not plunder any lady who with her ornaments appears like a blossomed creeper: I do not rob the Brahman of his riches, nor steal the gold collected for sacrificial purposes. For the sake of wealth, I have never borne off a babe, while in the lap of its nurse. And my wisdom, even when used in robbery, is ever discriminating between the right and the wrong. (6)

And so you tell Vasantasena:—

'Let this ornament which is, as it were, made to suit your body, be worn by you out of affection for me, without being observed by others.'

*Mad.*—But, Sarvilaka, an ornament that nobody may see and a courtezan, these two things are inconsistent with each other. Therefore show it to me, Let me see it.

*Sar.*—Here it is. *( He gives it to her with much uneasiness ).*

*Mad.*—*(Observing it.)* Indeed, I have seen these ornaments before. Tell me. Where did you get this ?

*Sar.*—What does that concern you, Madanika ? Take it.

*Mad.*—*(Angrily.)* If you have no confidence in me, then, why do you buy my freedom ?

*Sar.*—Well, this morning I learnt in the merchants' quarter that the merchant Charudatta.—

*(Both Vasantasena and Madanika swoon.)*

*Sar.*—Revive, Madanika !

Why it is that now your limbs are loosely hanging down in despair and your eyes are rolling in excitement ? Why do you tremble, and don't pity me when I am, come to make you free ? (8)

*Mad.*—*(Regaining her senses.)* O ! You reckless man, when you did for my sake what you ought not to have done, you didn't kill or hurt anybody in tha mansion ?

*Sar.*—Madanika, Sarvilaka never strikes one who is terrified nor any who is asleep. Hence I did not kill anybody nor hurt anybody.

*Mad.*—Truly ?

*Sar.*—Most truly.

*Vas.*—*(Regaining consciousness.)* Ah ! I am brought to life again. (I breathe again !)

*Mad.*—This is indeed a blessing !

*Sar.*—*(Jealously.)* What does this 'प्रियम्' mean, Madanika ?

Even though born of a family the foreruners of which were highly righteous in their conduct, I commit sinful deeds, because my heart is bound in love with you. If my virtues are killed out of me by Cupid, neverthless do I preserve my sense of honour. And you call *me* your friend and yet go after (care for) another. (9)

*(Significantly.)*

Here in this world, the goodly trees in the form of nobly born youths, whose fruit consists of wealth, are rendered totally bare of their fruits, having fallen a prey to the harlot birds ( birdlike harlots. ) (10)

Love is, indeed, a fire, whose flame is amorous sport, which is fed by the fuel of lust, and wherein the youth and wealth of men are being sacrificed. (11)

*Vas.*—(*With a smile.*). Ah! His excitement is, indeed, out of place!

*Sar.*—Yes!

Those men are fools, it seems to me, who trust to women or to riches. For, riches, and women only dishonour those who love them. One should love a woman only when she loves of her own accord, and must discard her, when she is devoid of love. (12)

Truly it is said :—

Courtezans laugh or weep for the sake of wealth; they gain the confidence of others, but never confide in them; therefore, a man of birth and character should ever adandon them like flowers in a grave yard. (13)

And again:—

Their disposition is ever changing as the waves of the sea; like the twilight cloud, their राग ( love and redness ) is of short duration. Women rob men of their wealth, and abandon them, when they are penniless, like squeezed piece of red lac. ( 14 )

Yes, women are indeed, fickle.

They fix their heart on one, but invite another by glances. They pour their effusion of joy on one, but sport bodily with another. (15)

Some one has, indeed, well said.—

On mountain-tops, no lotuses are grown; nor will asses ever bear the horse's yoke; scattered grains of barley do not grow into rice, nor are the courtezans, ladies ever pure and faithful. (16)

Ah! Accursed Charudatta, you shall no longer live!

(*He walks a few steps*)

*Mad.*—( *Seizing him by the hem of his garment* ). You are talking mere nonsense, and your anger is ridiculously out of place.

*Sar.*—Out of place? How so?

*Mad.*—This ornament belongs verily to my mistress.

*Sar.*—And what then?

*Mad.*—And she deposited it in the hand of that gentleman.

*Sar.*—What for?

*Mad.*—(*Whispering.*) That is why.

*Sar.*—(*With embarrassment.*) Alas!

Unconsciously have I deprived of its foliage that very branch, to which being heated with the sun, I resorted for shade. (17)

*Vas.*—What! He too feels very sorry. Surely he did this thing in ignorance.

*Sar.*—Madanika, what is to be done now?

*Mad.*—You are yourself the best judge in the matter.

*Sar.*—Nay, not so. See,

Women as a whole are wise by nature; while wisdom is acquired by men only by the study of *Shastras*. (18)

*Mad.*—Sarvilaka, if you will take my advice, then restore the ornament to that righteous gentleman.

*Sar.*—Madanika, if he should inform of me to the king's officers? (Or if he should prosecute me?)

*Mad.*—But heat shall not come from the moon.

*Vas.*—Well said, Madanika! Well said!

*Sar.*—

I feel no grief nor fear for this venturesome act that I have done. What for do you mention to me the virtues of that noble gentleman? Does this mean act generate in me any feeling of shame? Or what can the king here do to such rogues as I? (19)

Nevertheless, your suggestion in inconsistent with prudence. Let some other plan be thought out.

*Mad.*—This is another plan.

*Vas.*—What can this other plan possibly be?

*Mad.*—Under the guise of being an attendant of the gentleman, place the ornament in the hands of my mistress.

*Sar.*—And what then?

*Mad.*—Then you are no thief, the worthy Charudatta becomes discharged of his obligation, and my mistress has got her ornaments.

*Sar.*—But is'nt this course very risky?

*Mad.*—I tell you, give it to her. Any other course is only still more risky.

*Vas.*—Good, madam, good! You have spoken like a free woman.

*Sar.*—Having followed you, I have gained profound wisdom. When there is no moon in the night, it is hard to find a guide. (20)

*Mad.*—Then you shall wait here a moment in the temple of Kamadeva, while I inform my mistress of your arrival.

*Sar.*—Let it be so,

*Mad.*—(*Approaching Vasantasena*) Mistress, here is come a Brahman from Charudatta.

*Vas.*—Girl, how do you know that he is associated with Charudatta?

*Mad.*—Madam, else I don't know even anything that is associated with myself.

*Vas.*—(*Shaking her head and smiling. Aside.*) Quite proper to say so! (*Aloud.*) Let him enter.

*Mad.*—As my mistress commands. (*Approaching Sarvilaka.*) Enter, Sarvilaka.

*Sar.*—(*Approaches with some embarrassment.*) My greetings to you, madam.

*Vas.*—I salute you, sir. Pray, be seated.

*Sar.*—The merchant communicates to you: "On account of the dilapidated condition of my house. it is hard to keep this casket safe. So please receive it back." (*He gives it to Madanika and starts to go.*)

*Vas.*—Sir, please take to the gentleman my return message.

*Sar.*—(*To himself*) Who will go there? (*Aloud.*) What is that message?

*Vas*—Sir, please take Madanika in return.

*Sar.*—Madam, I don't quite understand you.

*Vas.*—But I do understand it.

*Sir.*—How so?

*Vas.*—I have been told by the noble Charudatta that I am to give Madanika to the gentleman who hands over this ornament to me. Sir, you are therefore to understand that it is he, Charudatta, that hands her over to you.

*Sar.*—(*To himself.*) Ah! She has found me out. (Aloud) Good, noble Charudatta, good!

Indeed, man must ever strive after virtues; for a man who is devoid of virtue, however rich he may be, can never equal one who, though poor, is possessed of great virtue. (22)

And again.

Man must ever endeavour to acquire virtues, for there is nothing that is unattainable by virtues. It is on account of the excellence of virtues that the moon secured a seat on Siva's head which is, otherwise, unattainable. (23)

*Vas.*—Is my charioteer here?

(*Then enter a servant with a chariot*).

*Servant*—Mistress, the chariot is ready.

*Vas.*—Girl Madanika, please look at me well. You are free. Enter the chariot. Please remember me.

*Mad.*—(*Weeping*) I have been abandoned by my mistress.

(*She falls at her feet.*)

*Vas.*—Now it is you that is to be revered by me. Go then. Enter the chariot. Do not forget me.

*Sar.*—Heaven bless you madam ! Madanika ?

Survey with grateful look this personage and salute her with bended head ; for because of her, you attained the otherwise unattainable veil that is characteristic of the name of a bride. (24)

*He ascends the chariot with Madanika and begins to depart*

*( A voice behind the scenes )*

Who is there ? Who is there ? The Governor orders ! "The King Palaka, being alarmed, out of belief in the saying of the soothsayers that a young herdsman Aryaka shall be the future king, has brought him from his hamlet and has confined him in jail. Therefore every one of you must be watchful at your respective stations.

*Sar.*—*(Listening)* What ! King Palaka has imprisoned my good friend Aryaka ? And, here I have become a married man. Alas ! Or rather.

Two things alone are most dear to all men in this world,—a friend and a wife ; but under these circumstances. it is a friend that is superior to hundreds of beautiful wives. (25)

Very well, I shall get down. *(He descends.)*

*Mad.*—*(Shedding tears and folding her hands.)* This won't do. Mv lord, you must at least lead me to the elders of your family.

*Sar.*—Yes, my beloved. You tell me just the thing that I have in my mind. *(To the servant.)* My good fellow, do you know the house of the merchant Rebhila ?

*Servant.*—Yes.

*Sar.*—Lead my wife thither.

*Mad.*—So shall it be, as my lord directs. But my lord, you must be very careful. *(Exit.)*

*Sar.*—Like Yaugandharayana for the release of the king Udayana, shall I rouse for the release of my friend, the kinsmen, the rogues, those that have won distinction for the strength of their arms and those royal servants that are disaffected on account of the insolence of the king. (26)

And again :—

My dear friend has been unreasonably confined by wicked foes with (because of) imaginary apprehensions of their own ; and I shall go myself and release him quickly, who is, as it were the moon that has fallen into the jaws of Rahu. (27) [*Exit.*]

*Maid.*—*(Entering.)* Madam, fortunate you are! A Brahman has come from the revered Charudatta.

*Vas.*—Ah! This is a very happy day. Girl, conduct him hither respectfully, attended by one of the bastard-pages.

*Maid.*—Yes, mistress. [*Exit*]

[*Enter Vidushaka with a bastard page.*]

*Vid.*—Aye! Ravana, the king of the Rakshasas moves in the *Pushpaka* car that has been won by him through his rigorous penances. But now, I, a Brahman move about with a retinue of men and women, though I never took the trouble of performing any penance.

*Maid.*—Sir, please have a look at the gateway of our residence.

*Vid.*—*(Gazing with admiration.)* Oh the charming appearance of the outer entrance of the palace of Vasantasena! It has just been sprinkled with water and cleaned, and then besmeared with green cow-dung. Its floor is decorated with offerings of all sorts of fragrant flowers. It stretches up its head very high, as if desirous of peeping into the sky, It is adorned with strings of jasmine garlands that loosely hang down, and toss about, thereby leading one to mistake them for the trunk of Airavata. It shines with its high ivory portal and is lovely with the array of rich and gay banners, beautifully dyed with saffron and whose finger-like ends gracefully flutter in the breeze (by the force of the wind), and seem to say. "Come hither, come hither." Its both sides are attractive with auspicious crystal pots adorned with bright-green mango twigs that spring up gracefully, and are set at the foot of the pillars that support the portal. Its doors are of gold, and are thickly set with diamonds, which are as hard to pierce as the breast of a great demon, and it causes weariness to the desires of the poor. Really, its splendour catches forcibly the sight of even the most indifferent man.

*Maid.*—Come, sir; and enter this first court.

*Vid.*—*('Entering and looking about.')* Aye! Here in this first court are rows of balconies, white as the moon, conch and lotus-stalks, whitened by handfuls of white powder strewn over them, and glittering with golden stair-ways inlaid with all sorts of gems, and they seem to gaze down on Ujjayini with moon-like faces consisting of their crystal-windows, from which strings of pearls are dangling. The door-keeper is seated comfortably and dozes like a learned Brahmin. The crows which are tempted by the rice mixed with curdled milk, do not eat the offering, being of the same colour as the mortar. Direct me, Madam.

*Maid.*—Come, sir; and enter this second court.

*Vid.*—*(Entering and looking about.)* Aye! Here in this second court, are tied the bullocks of the chariot that are very fat with mouthfuls of grass and grain-husks that are brought for them from the neighbourhood, and whose horns are anointed with oil. And, here is another, a buffalo, snorting (sighing deep) like a gentleman that is insulted. And here, again, is a ram whose neck is being rubbed like that of a wrestler after the fight is over. And here are horses whose hair is trimmed and dressed. And here is a monkey that is tied fast as a thief, in the stable. *(Looking in another direction)* And here an elephant is fed by its keepers with cakes of boiled rice dripping with oil. Show me the way, madam.

*Maid.*—Come, sir; and enter this third court.

*Vid.*—*(Entering and looking about.)* Oh! Wonderful! Here in the third court are these seats prepared for young men of birth to sit on. A half-read book is lying on the gaming-table; and here is the table itself with chessmen, made of gems. And here are courtezans, and old *Vitas*, moving about, who are clever in the matter of bringing about union or discord in love affairs, and who hold in their hands various pictures painted in many colours. Show me the way, madam.

*Maid.*—Come, sir; and please enter this fourth court.

*Vid.*—*(Entering and looking about.)* Aye! And, here, in this fourth court, the *Mridangas*, being beaten by the fingers of maidens, are booming like the clouds; the cymbals are falling as the stars from heaven when their store of religious merit is exhausted; the flute is resounding music sweetly like the humming of the bees; and here, again, is a lute that someone places on the lap like a girl excited by jealousy, and is gently stroked on by the fingers. And here are courtezan-girls that sing as sweet as the bees that are intoxicated with the drink of honey, are taught dancing and are made to ricite a drama with the sentiment of *Sringar* in it. And water-pitchers hanging in the windows are enjoying the breeze. Show me the way, madam.

*Maid.*—Come, sir; and enter this fifth court.

*Vid.*—*(Entering and looking about.)* Here in this fifth court, the overpowering smell of asafetida and oil rises enough to excite the hunger of a poor man. The kitchen is kept hot all the day, and the puffs of steam, laden with all sorts of good smells, look like sighs issuing from its mouth-like doors. The smell of the preparation of all kinds of food creates much appetite in me. And here, the

butcher's boy is washing (dressing) the flesh of an animal as if it were an old piece of cloth. The cook is preparing all kinds of food. Sweetmeats are being made. Cakes are being baked; *(To himself.)* How I wish water is given for washing my feet, and am invited for this excellent dinner! *(Looking in another direction.)* Really, this dwelling with its courtezans and bastard-pages, adorned with various jewels, appear to be heaven itself, with its Gandharvas and Apsarasas. Tell me, who are you bastards?

*Bastards.*—We are bastard pages, petted and fondled in strangers' dwelling, fed on strangers' food, and begotten by other men upon stranger-women. We are intent on watching other's wealth and as for our merits, very little needs be said; and we sport in mirth like young elephants. (28)

*Vid.*—Show me the way, madam.

*Mad.*—Come sir, and enter this sixth court.

*Vid.—(Entering and looking about.)* Aye! Here in this sixth court, these architectural arches, that are made of gold and gems, and are set with sapphires, present the spectacle of the home of the rainbow. The jewellers are mutully testing the *lapis lazuli*, the pearls, the corals, the topezes, the sapphires, the कर्केतर gems, the rubies, emeralds, and all the other kinds of gems. Rubies are being set in gold. Golden ornaments are being made. Pearls are being strung on a red cord. Pieces of lapis lazuli are being finely polished. Shells are being cut. Corals are being whetted on touch-stones. Wet and spreadout saffron is being dried up. Musk is being shaken. Sandal-paste is being carefully prepared. Perfumes are being compounded. Betel-leaves and camphor are being given to courtezans and their lovers. Coquettish glances are being exchanged. Laughter is prevailing everywhere. Wine is being drunk incessantly with sounds of glee. Here are men-servants, here are maid-servants, and here are men who have neglected their children, wife and wealth, and who beguile the time in drinking having been left to themselves by the courtezan maidens, after having drunk from the liquor-jars. Show me the way, Madam.

*Maid.*—Come, sir, and enter this seventh court.

*Vid.—(Entering and looking about.)* Aye! Here in this seventh court, pairs of doves, seated comfortably in snug dovecotes, are engaged in kissing each other, and are very happy. And here, is a parret in a cage, repeating verses, like a Brahman, with its belly full of curdled milk and rice. And here, again is a talking thrush, chattering like a house-maid who tries to show herself (as best as she

could), because somebody had noticed her. A cuckoo whose throat is delighted with having tasted the essence of various fruits, is cooing like a procuress. Rows of cages are suspended from pegs. Quails are being made to fight with one another. Partridges are being made to talk, Caged pigeons are being incited. This tame peacock is dancing happily about, as if adorned with various jewels, and is, as it were, by shaking its wings fanning the roof, heated by the rays of the sun. *(Looking in another direction.)* Here are pairs of flamingoes, which appear as if they were the rays of the moon collected together, and that wander about after lovely maidens, as if they are teaching a graceful gait. And here again are tame cranes moving here and there, like old eunuchs. Aye! This courtezan has made a name for the collections of various birds, Really, the dwelling of this courtezan seems to be like the *Nandana* garden of Indra. Show me the way, Madam.

*Mad.*—Come, sir, and enter this eighth court.

*Vid.*—*( Entering and looking about )* Madam, who is this wrapped in a silk cloak, and adorned with numerous, wonderful and duplicate ornaments, who wanders about, shuffling with awkward movements of the body.

*Maid.*—Sir, this is the brother of my mistress.

*Vid.*—What amount of penances had he to perform, to be the brother of Vasantasena? But no,—

He may be glittering, loving, and even perfumed. But yet he is unfit to be resorted to by the world, as a *champaka* tree grown in a grave-yard. (29) *(Looking in another direction)*. But, Madam, who is that lady that is covered with a mantle with flowers, knitted in the texture, sitting on this high seat, with shoes on her greasy feet?

*Maid.*—Sir, that is the mother of my mistress.

*Vid.*—What an expansive belly the dirty old witch has got! I believe she was first brought in like a big idol, and then only the entrance was built in this house.

*Maid.*—O! Man! Don't ridicule our mother in this way. She is suffering from a quartan ague.

*Vid.*—*( Bursting out into laughter. )* O thou blessed quartan ague! Look thou upon me, a Brahman, with this thy favour!

*Maid.*—Wretched fellow! May death strike you!

*Vid.*—*( Bursts out laughing )* Why, slave-wench, a person whose belly is swollen and fleshy like this is better dead.

If this mother of Vasantasena who is swollen with wine and other intoxicants, dies, then a thousand jackals would have an ample dinner. (30)

Madam, do any ships of yours sail?

*Maid.*—None, sir, none.

*Vid.*—Or, why is it asked at all? Your breasts, hips and loins are themselves the agreeable vessels, floating in the ocean of Cupid, of clear waters of love. I have thus seen Vasantsena's palace with its various contents and eight courts, and really it seems to me as if I had seen the three worlds in one and the same place. I haven't got the eloquence to praise it. Is this the house of a courtezan. or a piece of Kubera's palace? Where is your mistress?

*Maid.*—Sir. she remains in the orchard. Enter. sir.

*Vid.*—(*Entering and looking about.*) Aye! How charming the orchard looks! Here are many trees that are covered with excellent flowers that are uniformly blossomed; silken swings are hung under the dense trees, just big enough for a girl to sit in. The *golden jasmine*, the *shephalika*, the *white jasmine*, the *jasmine*, the *navamalika*, the crimson *amaranth*, the spring creeper and so many other flowers have fallen of themselves, that really the orchard by its charming appearance throws into shade the Nandana garden itself. (*Looking in another direction*). And the pond here looks like the morning twilight, for the lilies and red lotuses are as splendid as the rising sun. And again.

This Asoka tree, with its newly-sprung flowers and sprouts, shines like a brave warrior in the thick of fight besmeared with clotted crimson gore· mixed with mud. Well where is your mistress?

*Maid.*—Sir bring your looks down (or look lower) and you will see my mistress. (31)

*Vid.*—(*Perceives Vasantasena and approaches*) Heaven bless you?

*Vas.*—(*Speaking in Sanskrit.*) Ah! Maitreya! (*Rising*) You are highly welcome. Here is a seat. Pray be seated here.

*Vid.*—Madam, please be seated.

(*They both seat themselves.*)

*Vas.*—Is the young merchant doing well?

*Vid.*—Madam, he is well.

*Vas.*—Good Maitreya!

Do the birds in the form of friends yet resort happily to him, who is a fair tree, rich with fruits of excellences, whose leaves are

virtues, whose boughs are modesty, whose root is confidence, and whose flowers magnanimity ! (32)

*Vid*.—(*To himself.*) How rightly the naughty woman has observed ! (*Aloud.*) Yes, indeed.

*Vas.*—Sir, what is the purpose of your coming ? (What brings you here ? )

*Vid.*—Listen, madam. The respectful Charudatta raises his folded hands respectfully to the head and requests you, madam,—

*Vas.*—( *Folding her hands.* ) What does he command ?

*Vid.*—" I have freely 'gambled away the golden casket, taking it to be mine and it is not known where the gaming-master has gone, for he is engaged as the king's emissary. "

*Maid.*—Madam, fortunate you are ! The gentleman has turned out a gambler.

*Vas.*—( *Aside* ) Even though it was stolen by a thief, he says out of pride, that he gambled it a way. I love him all the more for that.

*Vid.*—Then, kindly accept this jewel-necklace in its place.

*Vas.*—( *To herself.* ) Shall I show him the ornament ?

( *Reflecting* ) Oh rather, not so soon.

*Vid.*—Why don't you take this necklace ?

*Vas.*—( *Laughing and looking at her friend* ) Why should I not take the necklace, Maitreya ? ( *She takes it and keeps it by her side. Aside* ) How is it that drops of honey fall from the mango tree even after its blossoms are gone ? ( *Aloud.* ) Sir pray tell the worthy gambler, Charudatta, in my name, that I shall pay him a visit this evening.

*Vid.*—( *To himself.* ) What else does she mean to take, by paying a visit to him ? ( *Aloud.* ) Madam, I will tell him-( *Aside* ) to have nothing more to do with this courtezan.

[ *Exit* ]

*Vas.*—Girl, take this ornament, and we shall go to bring cheer to Charudatta,

*Maid,*—Madam, look up, look up ! An untimely storm is gathering

*Vas.*—The clouds may gather, the dark night may lower, the rain may fall heavily and for ever. I care not a straw for all of them, when, my heart is directed towards my lover. (33)

Take the necklace, girl, and come quickly.

( *Exeunt omnes.* )

( *Here ends the Fourth Act.* )

—— × ——

# ACT V.

—:o:—

*( Then enter seated the love-lorn Charudatta)*

*Cha.*—*( Looking up. )* An untimely storm is impending. For,

The peacocks gaze and spread out their feathers high; the swans, desirous of departing, are uneasy and are out of joy; and the untimely storm instantly obstructs the sky equally as the heart of a lover. (1)

The cloud, dark like the bee and the wet belly of a bull, clad in yellow mantle constituted by the flash of lightning, and bearing a conch shell in the form of collection of cranes, shines like a second Vishnu ready to occupy the sky. (2)

The cloud has risen high like Vishnu, the Wielder of *Chakra*,—the cloud which is as dark as Vishnu's form, which has for the conch the irregular lines of storks, and which is clad in the silken mantle of the streaks of lightning. (3)

These torrents of rain, rapidly fallen from out of the cloudy womb, similar to the melted silver, and visible at interval, through the gleam of the lamp of lightning, fall like the fringe, rent from the robe of heaven. (4)

Here the sky itself looks like a canvass whereon are painted several figures on account of those high-soaring clouds, scattered and separated by the wind, and having various forms—some looking like well-united pairs of Chakravaka birds, some like swans flying abroad, and others like shoals of fishes and alligators, and a few like loftly mansions. (5)

The sky darkened by the clouds is like the face of धृतराष्ट्र; the overjoyed peacock shrills (shouts in joy.) like haughty दुर्योधन; the cuckoo, like युधिष्ठिर vanquished at dice play, is forced to wander about, and the flamingoes, like the sons of Pandu have to pine in an unknown place ( or have to remain in a state of incognito, ) ( 5 )

*( Reflecting )* It is long since Maitreya went to visit Vasantasena. And even yet he doesn't come.

*( Enter Vidushaka. )*

*Vid.*—Ah! How avaricious and discourteous the courtezan is She made the least reference to other matters. Over and over she repeated something about the affection she feels, and then in the course of conversation, the necklace was quickly received by her.

And with all her great wealth and affluences she hasn't even told me—"Good Maitreya, take some rest, and go after drinking a cup of water, at least." I shall never behold even the face of this wretched courtezan. (*With defection.*) And indeed, it has been rightly said:—"It is hard to find a lotusplant that hasn't a root, a merchant that doesn't cheat, a goldsmith that never steals, a village gathering that never quarrels, and a courtezan that is not avaricious." Well, I shall go to my dear friend and turn his thoughts away from this courtezan. (*Walking about and beholding.*) Why! my good friend remains seated in the orchard I shall go near him. (*Approaching.*) Heaven bless you! May you prosper!

*Cha.*—(*Looking up.*) Ah, my friend Maitreya has come. You are very welcome, my friend. Be seated.

*Vid.*—I have taken my seat.

*Cha.*—Friend, tell me what has become of your earrand.

*Vid.*—My errand, indeed, turned out a failure!

*Cha.*—What! Did she not accept the necklace?

*Vid.*—Where could we have such a piece of good luck? Having respectfully raised to the head her folded hands that are tender and delicate like the fresh lotus, she took away the necklace.

*Cha.*—Then, why do you say, "turned out a failure?"

*Vid.*—Why should I not say so, when we have lost a necklace that was the glory of the four seas, for a golden casket of little value, that was stolen by a thief, and of which we had neither a bite nor a drink?

*Cha.*—Not so, my friend. (See Verse 29—Act III.)

*Vid.*—Ah, my friend, this, again, is my second grievance. She made signs to her companion, covered her face with the hem of her garment, and laughed at me. And so, Brahman as I am, I shall prostrate before you respectfully and beg of you to divert your thoughts away from the courtezan, for, the course is fraught with many sins. A courtezan is like a pebble that has entered your shoe, and it is with great difficulty you can get rid of her. And one thing more, my friend. A courtezan, an elephant, a scribe, a mendicant friar, a swindler, and an ass,—where these dwell, not even villains are born.

*Cha.*—Oh, my friend a truce to all your scandals! I have been kept away from her even by my own circumstances. For see:—

The horse makes all determination to hasten its march; but his legs don't sustain him to that extent, owing to the loss of energy. So also, man's fickle desires wander everywhere, but, grown weary, find repose, once more, in his bosom. (8)

And, again, my friend :

He who, is possessed of wealth, can have her love; for this personage is to be won by wealth.

( *To himself.* ) No—This personage is to be won over by virtues alone.—( Aloud. )

We have been deserted by Riches and so, of course, she too has been also forsaken by us. (9)

*Vid.—( Looks down. To himself.)* From the way he looks up and sighs deeply, I conclude that my effort to check him (or to distract him) has simply augmented his longing for her. Rightly has it been said "Love is refractory." *(Aloud.)* O friend, she asked me to tell you that she would come here even this evening. I infer that she isn't satisfied with the necklace and is coming to have something else.

*Cha.*—Let her come, my friend. She shall depart quite satisfied.

*Servant.—(Entering.)* Listen, O, good people !

The more it rains in sheets, the more my skin gets drenched; the more the cold wind beats, the more my bosom shakes. (10)

*(Bursting into a laughter.)* I play upon the flute with seven holes excellently, I can also touch the resounding lute with seven strings; I sing (music) just like an ass, and what is Tumbaru or Narada in singing as compared to me ? (11)

I have been ordered by my mistress Vasantasena:–"Kumbhilaka, go and inform worthy Charudatta of my arrival." So here I am going to the house of the good Charudatta. ( *He walks about, and, as he enters, discovers Charudatta.* ) Here is Charudatta seated in the orchard. And here is that wicked fellow, too. So I shall go near them. What ! The orchard-door is shut ? Well, I shall hint my arrival to the wicked fellow. (He throws pebbles of stone at him.)

*Vid.*—Aye ! Who is this that is pelting me with stone as if I were an apple-tree, inside of a fence ?

*Cha.*—It may have been thrown by the pigeons that play on the roof of the garden-house.

*Vid.*—O ! Wretched being ! O, you wicked pigeon ! Wait a while, wait a while. By means of this stick, I shall make you fall down from the roof to the ground like a well-ripe mango fruit ( *He lifts the stick and runs.* )

*Cha.*—( *Dragging him by his sacred thread.* ) Sit down, my friend. Let it go ? Leave the poor pigeon alone with his mate.

*Serv.*—What ! He sees the pigeon, and doesn't see me. Very well, I will hit him with another ball of earth. ( *He does so.* )

*Vid.*—( *Looking about in all directions.* ) How ! Kumbhilaka ! I shall come presently. ( *He approaches and opens the gate.* ) Well. Kumbhilaka, come in. You are very welcome.

*Serv.*—( *Entering.* ) I salute you, sir.

*Vid.*—Where have you come, man, in this rain and darkness ?

*Serv.*—Here is she.

*Vid.*—Who is she ? Who is she ?

*Serv.*—She, She, She.

*Vid.*—What do you mean, you son of a slave ? Why do you, like on old beggar in a famine, hiss " She she she " ( सा सा सा ) ?

*Serv.*—And what makes you caw, like a crow that is desirous of Indra's feast, with your " Who, who, who " ( का का का ) ?

*Vid.*—Then, tell, me.

*Serv.*—( *To himself.* ) Well, I shall tell him thus. ( *Aloud.* ) I will give you a puzzle.

*Vid.*—And I shall place my feet over your head.

*Serv.*—Aye, guess if you can. In what season do the mango-trees blossom ?

*Vid.*—Aye, son of a slave, in summer.

*Serv.*—( *Laughing.* ) No, no.

*Vid.*—( *To himself.* ) What shall I say now ? ( *Reflecting.* ) Good ! I'll go and ask Charudatta. ( *Aloud.* ) Just wait a moment. ( *Approaching Charudatta.* ) My friend, I shall just ask you in what season the mango-trees blossom.

*Cha.*—You fool, it is in the spring season ( वसन्त )

*Vid.*—( *Returning to the servant.* ) You, fool, in spring. (वसन्त)

*Serv.*—Now I will give you another puzzle. Who guards flourishing villages ?

*Vid.*—Why, the guard.

*Serv.*—( *Laughing.* ) Aye ! No, no.

*Vid.*—Well, I have fallen into doubt. ( *Reflecting.* ) Good ! I will ask Charudatta again. ( *He returns and puts the same question to Charudatta.* )

*Cha.*—The army ( सेना ), my friend.

*Vid.*—( *Approaching the servant.* ) The army ( सेना ), you son of a slave.

*Serv.*—Now, man, put these two together, and repeat quickly.

*Vid.*—Sena. Vasanta.

*Serv.*—Repeat it turned around.

*Vid.*—( *Turning around* ) Sena Vasanta.

*Serv.*—You, fool! you, wretch! Transpose the pada ( पद )

*Vid*—( *Turning his feet around.* ) Sena-Vasanta.

*Serv.*—You fool! the pada ( पद ) of letters ( अक्षर )

*Vid.*—Vasantasena.

*Serv.*—It is she that has come here.

*Vid.*—Then I shall inform Charudatta, of this ( *Approaching* ) O, Charudatta, your creditor is come.

*Cha.*—Why should a creditor come into my house?

*Vid.*—Not in the house, perhaps, but at the gateway. See. Vasantasena is come here.

*Cha.*—Why do you deceive me with false news, my friend?

*Vid.*—If you won't believe my word, then ask this Kumbhilaka; you son of a slave, come near.

*Serv.*— ( *Approaching.* ) I salute you, sir.

*Cha.*—You are welcome, my good fellow. Tell me. Is Vasantasena really come here?

*Serv.*—She, ( Vasantasena ) is come here.

*Cha.*—( *Joyfully* ) My good fellow, never have I let pleasing news go unrewarded. Therefore accept this reward for you. ( *He gives him his mantle.* )

*Servant.*—( *Takes it and bows Joyfully.* ) I shall just tell my mistress. ( *Exit* )

*Vid.*—Do you understand why she comes in a storm like this?

*Cha.*—I do not quite understand, my friend.

*Vid.*—I know. She thinks that the necklace is of little value, and the golden casket is of great value, and being unsaitsfied, she has come to look for something more.

*Cha.*—(To himself.) She shall go, then, fully satisfied.

( *Then enter the love-lorn Vasantasena, attired in a splendid costume, befitting a woman who goes to meet her lover, a maid with an umbrella, and a Vita.* )

*Vita.*—( *Referring to Vasantasena.* )

She is the goddess Laksmi without the lotus flower, she is the delicate weapon of the God of Love, she is the cause of grief to women of high birth; she is a blossom of the lovely tree of love. She loves modesty even in passion's hour, and accompanied by

crowds of lovers as by travellers, she walks gracefully and slow to her delightful abode of pleasure as to a *Kshetra*. (12)

See, Vasantasena, see!

The clouds which (or whose disc-like surfaces) hang over the summits of mountains, and which are gloomy and (drooping) like the heart of a female that is separated from her lover, are thundering loudly, and at their roar the peacocks suddenly fly up (in glee) and fan the sky, as if with fans inlaid with gems. (13)

And again:—

The frogs, with mouths wet with mud, and pelted with torrents of rain, drink the rain-water; the peacock, full of joy shrieks and the Kadamba flowers glow like lamps. The clouds screen the moon and bring it into discredit just as the life of a Saint (संन्यासी) chosen (वृत:) by ignominous people as a garb to veil their vile and mean ways brings discredit upon संन्यास; and lightning, like a lowborn maiden flits about without resting anywhere. (14)

*Vas.*—Sir, what you say is most true. For,

The night, the rival mistress, thunders, as it were, thus with anger: "O foolish Vasantasena, if the lover can find pleasure with me alone with my swelling cloud-breasts, what business have you got here? And, again and again, she checks me and impedes my way. (15)

*Vita.*—Very well. Let it be so. Revile it.

*Vas.*—And yet, sir, what is the use of reviling one who is jealous as is the nature of all women? Let it be observed my friend.

The clouds may shower torrents of rain, may roar like anything and may even dash down lightning itself. Women that go to meet their lovers, mind neither cold not heat. (16)

*Vita.*—Look up, Vasantasena, look up! Here is another.

Sped by the fury of the wind, and (furnished) with store of arrows in the form of big torrents, and with thunder for the sound of drums and with gleaming banners of lighting, the cloud deprives the moon of its rays in the sky, like a warrior-king who carries off all the treasure (mass) of the revenue of a foe who has grown imbecile in his very capital. (17)

*Vas.*—True, true. Alas! There is something more than this

These thundering clouds alone, dark like the king of elephants, and variegated because of the accompaniment of lightning and cranes and with their bellies inflated and consequently drooping down, have alread sufficiently wounded the heart of lovelorn women. But, oh, why should the malignant and wicked heron, which is as it were the

drum that sounds the doom of wives separated from their husbands, cry "*Pravrit*" "*Pravrit*" (Rain! Rain!) and thus throw brine on the wound? (18)

*Vita.*—Very true, Vasantasena. And yet again:

It seems as if the sky is desirous of assuming the guise of a fierce elephant, the cranes constituting the white fillet for his front and the lightning waving the *chowrie*. (19)

*Vas.*—Look up, sir, look up!

These clouds, black like wet *tamala* leaves, have completely swallowed up the sun in the sky. The anthills, smitten by torrents of rain sink down, like elephants that are struck by arrows. The lightnings wander about like golden lamps over mansions; and the moon-light, like the wife of a powerless husband, has been forcibly snatched by the clouds. (20)

*Vita.*—See, Vasantasena, see!

These clouds, which have for their girdle the string of lightning and which dash against each other like elephants, pouring their torrents of rain, are as it were, lifting the earth, at Indra's bidding, with chains of silver. (21)

And look again!

The clouds, black like herds of buffaloes, and charged with stormy wind, and moving in the atmosphere, like the seas on their wings of lightning, pierce the earth that is exuberant with fragrance and clad in fresh and green verdure, by means of showers of rain, as if with arrows, made of gems. (22)

*Vas.*—Friend,

And yonder rises another cloud, darkening as it were all the quarters with collyrium. The peacocks implore to it loudly with their shrill cries to draw near! the cranes fly up quickly and embrace it ardently; and the swans that have deserted the lotuses, anxiously watch it. (23)

*Vita.*—True. For see!

The whole world, lying within the house of rain and furnished with the covering of umbrellas in the shape of multitudinous clouds in the sky, the abode of swelling clouds, is now slumbering, as it were; profoundly. Its eyes in the form of multitude of lotuses are closed and motionless, it has lost all the distinction of night and day; the darkness is seen at quick intervals through gleams of lightning; and the quarters of the sky are completely enveloped. (24)

*Vas.*—True. See! See!

The stars are lost, like services rendered to an ungrateful person; the quarters of the sky no longer shine (are devoid of lustre) like

wives separated from their husbands; and in truth; I believe, the sky, molten in the fire of the weapon of the lord of gods (Indra's bolt), falls down in the shape of watery streams. (25)

And yet again.

The clouds now arise, now descend, pour forth showers, thunder, and create much gloom: and like a person who has for the first time obtained wealth, they assume manifold and strange appearances. (26)

*Vita.*—It is quite so.

The sky is, as it were, glowing with the lightning's glare; it seems to laugh aloud, because of hundreds of cranes that are on high; it is, as were, ready to fight with Indra's thunderbolt discharging shaftslike torrents; it yells out, as it were with distinct roars of thunder; it reels by the force of the winds, and emits dense smokes with dark blue clouds as with black serpents. (27)

*Vas.*—O cloud, you are devoid of shame in as much as, while I am going to the residence of my lower, you terrify me with your roar, and seize me with your hands in the shape of torrents of rain. (28)

O Indra !

Was I ever bound to you by love, that now your clouds roar like mighty lions ? It does not behove you to impede my way with your streaming rain, when I am longing for my lover. (29)

And again.

O Indra ! Just as you, for Ahalya's sake, falsely represented yourself to be Gautama and thus removed the obstacle in your way: so consider that I am now suffering (from love's pain), as thou dids't suffer then, and draw off the clouds. (30)

And yet again.

O Indra ! Go on thundering, shower floods of rain, and even send down hundreds of thunderbolts. Never will it be possible for you to obstruct women that eagerly start to meet their lovers. (31)

If clouds roar, let them do so; for men are ever cruel ! But oh, thou maiden lightning, you too aren't aware of the suffering of maidens ! (32)

*Vita.*—Madam, do not scold the lightning. She is your friend.

Like an unsteady golden cord, on the breast of Airavata elephant, like a white banner hoisted on the top of a mountain, she, the lamp of Indra's palace, indicates to you the residence of your beloved. (33)

*Vas.*—And here, sir, is his house.

*Vita.*—There is nothing in which you are to be instructed, versed as you are in all the arts. Yet affection for you makes me prattle. When you enter here, you must not show yourself too angry.

If you get angry, there is no love: or rather, except for anger, where is there love at all ? Get angry, and make him angry also. Be pacified, and pacify your lover also at the same time. (34)

Very well; so much for that. Who is there ? Please inform Charudatta of this.

'In this hour, while the clouds are shining, and the fragrant Kadamba and Nipa flowers have blossomed, she full of love and joy, and with her hair drenched with rain, has come to her lover's abode, eager to see you, though terrified by lightnings and the roar of clouds; and she is cleansing her feet, the anklets whereon have been soiled by mud. (35)

*Cha.*—( *Listening* ) My friend, kindly find out ( learn ) what this means.

*Vid.*—Yes, sir. ( *Approaching Vasantasena respectfully.* ) Heaven bless you !

*Vas.*—I salute you, sir. Welcome to you, sir. ( *To the Vita.* ) Sir, the maid with the umbrella is entirely at your service.

*Vita.*—( *To himself.* ) Very cleverly I am asked to go back (sent back) by means of this plan. ( *Aloud* ) Let it be so. Worthy Vasantasena :—

Let your extreme generosity be the price of happiness and thereby achieve the highest goal of the profession of a courtezan ( just as the highest aim in a market is to ensure a profitable sale ) the profession which procures all the joys of pleasure of love, which is the birthplace of all superciliousness, intrigue, deception, and lies and of which fraud is the essence and which is the abode of amorous sports. (36)

*Vas.*—Good Maitreya, where is your gambler ?

*Vid.*—( *To himself* ) Ah ! by being called by her "gambler," my dear friend is complimented. ( *Aloud* ) Madam, here he is in the dry orchard.

*Vas.*—Sir, what do you call a dry orchard ?

*Vid.*—Madam, a place where none eats or drinks.

( *Vasantasena smiles* )

*Vid.*—Pray enter, madam.

*Vas.*—( *Aside to her maid* ) What shall I say when I enter ?

*Maid.*—" Gambler, fares the evening happy with you ? "

*Vas*—Is it possible to say so?

*Maid.*—The occasion will of itself render it possible.

*Vid.*—Enter, madam.

*Vas.*—(*Enters, approaches Charudatta, and strikes him with flowers.*) Well, gambler, fares this evening happy with you?

*Cha.*—(*Beholding her.*) Ah, Vasantasena is come here (*Rising up with joy*) Oh, my beloved,

Ever have my evenings passed in listlessness, and ever have my nights passed in sighing. But, now that I am united with you O longeyed lady, this evening has brought my griefs to end. (37)

You are very welcome, worthy lady. Here is a seat. Pray be seated.

*Vid.*—Here is a seat. Be seated, madam. (*Vasantasena sits. Then all seat themselves.*)

*Cha.*—Friend, behold, behold.

The Kadamba flower, hanging from the tip of her ear, and dripping drops of rain, has bathed one of her breasts like the prince installed as the heir apparent. (38)

Friend, Vasantasena's garments are wet. Let two other excellent garments be brought.

*Vid.*—Yes, sir.

*Maid.*—Good Maitreya, you better keep awhile. I myself shall minister to the needs of my mistress (*she does so*).

*Vid*—(*Aside to Charudatta*). My friend, I would just ask the lady a question.

*Cha.*—Then do so.

*Vid.*—(Aloud.) Madam, what brought you here, when the moon, too, is lost, and when it is so dark and stormy?

*Maid.*—The Brahman, madam, is very plainspoken.

*Vas.*—Say, rather, that he is very clever.

*Maid.*—Here has my mistress come to ask you what that pearl necklace is worth.

*Vid.*—(*Aside to Charudatta.*) There! I told you so. She considers that the pearl necklace is of little value, and that the golden casket is of great value. Being unsatisfied, she has come here to look for something more.

*Maid.*—For, my mistress, thinking that it was her own gambled it away: and nobody knows where the gambling master who is a spy of the king, has gone.

*Vid.*—Madam, you are simply repeating, what was said before (by us.)

*Maid.*—While we are seeking him, pray take this golden casket. ( *She displays the casket.* )

( *Maitreya reflects.* )

*Maid.*—Sir, you examine it very closely. Have you ever seen this before ?

*Vid.*—Madam, it is the skilful workmanship that captivates my eye.

*Maid.*—Sir, your eye deceives you. This is the selfsame golden casket.

*Vid.*—( *With joy* ) Well, my friend, this is the selfsame golden casket,—the very one that was stolen by thieves from our house.

*Cha.*—Friend.

The very same artifice that we devised before. for the requittal of her ( stolen ) deposit is now practised on us. But, really, the whole thing, I trust is a mere mockery. (39)

*Vid.*—But, my friend, I swear by my Brahman-hood that what I say is very true.

*Cha.*—Then, the news is most welcome to us.

*Vib.*—( *Aside to Charudatta.* ) I shall just ask where they got this.

*Cha.*—There is no harm in that.

*Vid.*—( *Whispers in the maid's ear.* ) In this manner ?

*Maid.*—( *Whispers in Vidushaka's ear.* ) Quite so.

*Cha.*—What is being talked about ? Why are we excluded from it ?

*Vid*—( *Whispers in Charudatta's ear.* ) So and so.

*Cha.*—My good girl, is this really the same golden casket ?

*Maid.*—Yes, sir, the very same.

*Cha.*—My good girl, never have I let the bearer of good news go unrewarded. Take this ring for your reward ( *He looks at his finger, and noticing the ring gone betrays his embarrassment.* )

*Vas.*—( *To herself.* ) It is for the very reason that I love you.

*Cha.*—( *Aside to Maitreya.* ) Alas !

For a man, who is devoid of wealth in this world, what use is there, in the first place, of his life itself ? Being incapable of counteraction, his fits of anger and his favour become equally fruitless. (40)

And again :—

A bird that is destitute of its wings, a tree that is withered, a

lake destitute of waters, a snake whose fang is drawn out, these all and a pauper are equally bereft of any use. (41)

And again:—

A poor man is like a house that is bereft of its inmates, a well that is destitute of waters, and a tree that is shorn of its leaves because the hours of pleasure of those, who forget themselves in the company of their beloved, yield no fruit (to others.) (42)

*Vid.*—Do not give vent to your feelings. ( *Aloud, in jest.* ) Please give me back my bathing-garment.

*Vas.*—Worthy Charudatta, it is not proper that you should test me by means of this pearl necklace.

*Cha.*—( *With a bashful smile.* ) Vasantasena, look, look.

( *See Tran. verse 24 Act III* )

*Vid.*—Girl, are you going to sleep here to-night ?

*Maid.*—( *Laughing.* ) Worthy Maitreya, you show yourself remarkably blunt now.

*Vid.*—See, my friend, the rain sets in again, in great showers, as if to drive away people who are seated comfortably.

*Cha.*—You have said quite truly.

These torrents of rain pierce through the clouds, as do the shoots of lotus-stalks the mire, and they fall down like floods of tears, shed from heaven on account of this calamity that has befallen the moon. (44)

And again:—

In streams which are as pure as the heart of the virtuous: but at the same time fierce and hard like the arrows of Arjuna, the clouds darkblue like the vestment of Balarama, seem to pour out all Indra's hoard of pearls. (45)

See, my beloved, see !

The sky is, as it were, besmeared with these clouds, resembling the unguent of the *tamala* leaves ground to juice and it is, as it were, fanned by the continuous cool and fragrant evening breezes. And, this red lightning, appearing of itself, and desirous of uniting with the clouds, embraces it, as a fondling mistress, ( affected by love at the rising of clouds, comes of her own will and embraces her beloved. ) ( *Vasantasena displays her passion and throws her arms about Charudatta.* ) (47)

*Cha.*—( *He feels her touch and embraces her in turn.* )

O cloud, roar on louder, and louder; for through your kindness my love-stricken frame in which a desire for enjoyment has been created at the touch ( embrace ) of Vasantasena and which is

full of horripillation, being thrilled with joy resembles the sprouts of the *Kadamba* flower. (47)

*Vid.*—O storm! O base-born fellow! Your behaviour is very ungentlemanly, so much as to terrify this worthy lady with your lightning.

*Cha.*—Do not rebuke the storm, my friend.

Let the stormy day last for hundreds of years with ceaseless rain, and let the lightning flash together. For, it is on account of them, that my beloved who is inaccessible to men of my position, voluntarily embraced me. (48)

And again, my friend:

The lives of them are really blessed, to whose abode their beloved have come of themselves, and whose bodily frame is embraced with those of their beloved, while they are yet wet and chill with rain. (49)

My beloved Vasantasena.

The canopy of the garden house, with a terrace disjointed at its extremities, is some how supported on the pillars, being quite worn out. The whitewash on this painted wall is cracked and the wall itself is completely drenched with the shower of rain. (50)

(*Looking up.*) Ah! The rainbow! See, my beloved, see!

The sky yawns with its swollen chin in the form of clouds as it were, with the tongue of lightning, and its arms in the form of the rain-bow being uplifted. (51)

Come, let us enter inside the house. (*They rise and walk about.*)

The showers of rain fall shrill on the palm leaves, with low heavy sound (rumbling) on the trees, harshly over the rocks, and violently on the waters, and thereby act, as if keeping time, like a lute when played upon. (52)

(*Exeunt omnes.*)

*End of the Fifth Act.*

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# ACT VI.

——:o:——

(*Enter a Maid.*)

*Maid.*—What ! Isn't my mistress awake yet ? Well, I shall enter and wake her, (*She walks about.*)

(*Vasantasena appears with her body covered, but still asleep.*)

*Maid.*—(*Discovering her.*) Please get up. mistress, Please get up. The day dawns.

*Vas.*—(*Awakening.*) What ! Has the day dawned, while yet it is night ?

*Maid.*—For us it is morning; but for my mistress, it is night still.

*Vas.*—But, girl, where is your gambler ?

*Maid.*—Madam, the worthy Charudatta went to the old garden Pushpakaranda, after giving a commission to Vardhamanaka.

*Vas.*—What commission ?

*Maid.*—To have the chariot ready before day-light; for, he said, Vasantasena was to go.

*Vas.*—Girl, where am I to go ?

*Maid.*—Madam, to the place where Charudatta is.

*Vas.*—(*Embracing her maid.*) I did not have a good look at him in the night. To-day, I shall have a clear and distinct look at him. Girl, I have found my way here into the inner courtyard.

*Maid.*—Not only into the inner courtyard but into the heart of every one who lives here.

*Vas.*—Are the attendants of Charudatta distressed ?

*Maid.*—They will be.

*Vas.*—When ?

*Maid.*—When my mistress will go away.

*Vas.*—I myself shall be distressed then in the first place. (*Courteously.*) Here, girl, take this pearl necklace. You must go to the revered Dhuta, my lady sister, and give this to her. And give her this message : "I am the slave won by the virtues of the worthy Charudatta, and so am I in relation to you also. And, I wish that this pearl necklace must adorn your neck alone."

*Maid.*—Madam, if Charudutta gets angry with the worthy mistress ?

*Vas.*—Go. He will not be angry.

*Maid.*—( *Receiving the necklace.* ) Yes mistress. ( *She goes out and subsequently returns.* ) Madam, the revered Dhuta says:—

"My lord made a present of it to you and that it would not be proper on my part to receive it. My lord and husband, by himself, is my most excellent ornament."

*(Then enter Radanika, with Charudatta's child.)*

*Radanika*.—Come, dear, let us play with the little cart.

*Child*.—*( Mournfully. )* Radanika, what use to me is this little *clay* cart ? Get me that *golden* little cart.

*Rad*.—*(Sighing.)* Child, how can we have any dealing with gold now ? When your papa is prosperous again, then you shall play with a golden little cart. In the meanwhile, I shall be just amusing him. I shall approach the respectful Vasantasena. *(Approaching Vasantasena. )* Madam, I salute you.

*Vas*.—Radanika, you are very welcome. Whose child is this ? He wears no ornaments, and yet his moon-like face delights my heart.

*Rad*.—This is, indeed, Rohasena, the son of the noble Charudatta.

*Vas*.—*( Stretching out her arms. )* Come, my dear boy, and throw your arms around me. *( Seating the child on her lap. )* In appearance, he exactly takes after his father.

*Rad*.—Not merely in appearance, but I believe, also in character. Charudatta finds his best amusement in this child.

*Vas*.—Well, why does he cry ?

*Rad*.—He used to play with a golden little cart, that belongs to the child of a neighbour. But that was taken away from him. When he asked for it. I made him this little clay cart and gave him. He says ;—" Radanika, what use to me is this little clay cart ? Get me that golden little cart. "

*Vas*.—Alas ! Alas ! This little child, too, is made to suffer by the wealth of others. Ah, mighty fate ! You play with the destinies of men that are like the water-drops fallen on the lotus-leaf. *( Shedding tears. )* Don't cry, my child. You shall play with a golden little cart.

*Child*.—Radanika, who is she ?

*Vas*.—A slave of your father, won over by his virtues,

*Rad*.—Dear child, the lady is your mother.

*Child*.—Radanika, you utter a lie. If this lady is my mother, why does she wear ornaments ?

*Vas*.—My child, you speak with your innocent looks most mournfully. *( Removing her ornaments Weeping )* Now, I have become your mother, Therefore, receive these ornaments, and have a golden little cart made for you.

*Child.*—No, I won't receive them. You are weeping.

*Vas.*—( *Wiping away her tears.* ) I will not weep, my dear child. There! Go and play. ( *She fills the clay-cart with her ornaments.* ) Dear child, have a golden little cart made for you.

[ *Exit Radanika taking the child.* ]

[ *Enter Vardhamanaka, mounted on a chariot.* ]

*Servant.*—Radanika, Radanika! Tell mistress Vasantasena that the side door is open and that the carriage is standing ready.

( *Enter Radanika.* )

*Rad.*—Mistress, Vardhamanaka is here, and he says that the carriage is ready at the side door.

*Vas.*—Girl, let him wait a minute, while I shall dress (decorate) myself.

*Rad.*—( *Coming out.* ) Wait a minute, Vardhamanaka, while the mistress dresses ( decorates ) herself.

*Serv.*—Hallo! I have forgotten the cushions of the carriage. I shall go and bring them. But, because of the ropes through the nose, the bullocks are impetuous. Very well, I shall go and return with the carriage itself.

[ *Exit the servant.* ]

*Vas.*—Bring me my things, girl, I shall decorate myself. ( *She remains doing so.* )

[ *Then enter Sthavaraka, mounted on another carriage.* ]

*Sthavaraka.*—Samsthanaka, the king's brother-in-law has ordered me :—"Take my carriage Sthavaraka, and come quickly to the old garden Pushpakarand." Very well, I shall go there. Run, bullocks, run! *(He drives about and looks around.)* Why, the road is blocked with the village carts. What shall I do now? *(Haughtily.)* Hallo! Get out of the way! Get out of the way; (Listening.) Do you say whose chariot this is? This chariot belongs to the king's brother-in-law. So, get out of the way quickly! *(Observing.)* What! Here is some one that, hiding himself, runs in the other direction quickly, looking at me as a runaway gambler looks at the gaming-master. Who can this be? Or rather, what do I care about this? I shall drive quickly. O! You villagers! Get out of my way! Do you say "Wait a minute and just turn round the wheels of my cart?" Aye, I a brave man, and the servant of Samsthanaka, the king's brother-in-law, to turn the wheel of your chariot? However, the poor fellow is without help. I will do it. And I will stop this chariot at the side-entrance of Charudatta's orchard. *(He stops the chariot.)* I am coming!

*(Exit.)*

*Maid.*—Madam, I hear the sound of wheels. So the chariot is come.

*Vas.*—Come, girl. My heart is impatient. So show me way to the side-door.

*Maid.*—Come along my mistress.

*Vas.*—*(Walking about.)* You better stay here, girl.

*Maid.*—Yes, mistress.

*Vas.*—*(Feeling the throbbing of her eye and entering the carriage.)* Why should my right eye throb now? Rather the sight of Charudatta shall wipe away (avert) the evil omen.

*(Enter Sthavaraka.)*

*Sthavaraka.*—I have cleared the carts out of the way, and now I will go ahead. *(Mounting on the chariot, he drives. To himself.)* The chariot is heavy. Perhaps, the chariot appears heavy, because I am tired, by having turned the wheels of the cart. Very well, I will go along. Go on bullocks, go on!

*(A voice behind the scenes.)*

O! You door-keepers! Remain watchful at your respective stations. The young herdsman broke out from the jail, killed the jailer, broke his fetters, escaped and fled away. Seize him! Seize him!

*(Then enter tossing aside the curtain Aryaka, in excited haste, well-covered, an iron chain clinging on one foot. And he walks about.)*

*Sthavaraka.*—*(To himself.)* Great excitement is caused in the city. I must get out of the way very quickly.

*Aryaka.*—I have got out of the endless ocean of sorrow in the form of imprisonment by the king, and now, dragging along the accursed fetters clinging on my one foot, I wander about like an elephant broken loose from its chain. (1)

Being terrified by the sayings of soothsayers, King Palaka brought me from the hamlets where I lived, fettered me, and confined me in a solitary cell, to put me to death. But I have escaped from that confinement through the kindness of my dear friend Sarvilaka. *(He sheds tears.)*

If (royal) fortune is to attend on me, what fault is it of mine that I should be fast chained by him like a wild elephant? The superhuman power of Destiny is irresistible. The king commands the homage of all and of what avail is my hostility against the powerful? (2)

Whither shall I go, ill-fated as I am ? ( *Looking about* ) Here is the house of some good man, the side-door of which is open.

This house is greatly dilapidated, its great door is unbolted, and its joints are dislocated. Really, the householder is placed in miserable circumstances, and is no more lucky than myself. (3)

I will enter here and wait.

( *A voice behind the scenes.* )

Go on, bullocks, go on !

*Aryaka.*—( *Listening.* ) Ah ! A chariot is coming in this very direction.

It may perhaps be the vehicle of a company not mounted by peevish inmates. Or, it may be the carriage of a lady, waiting to see her mounted thereon, or, it may be some rich man's vehicle that is to be led outside. Or fortunately it may perhaps be an empty and unattended carriage, sent unto me by Fate. (4)

( *Enter Vardhamanaka, the servant driving the carriage.* )

*Vardhamanaka.*—Ah ! I have brought now the cushions of the carriage. Radanika, tell my mistress Vasantasena that the chariot is ready and that, mounting on it. she should drive to the old garden Pushpakaranda.

*Aryaka.*—( *Listening.* ) This is the chariot of a courtezan and is going out of the city. Very well. I shall get in. ( *He approaches gently.* )

*Servant.*—( *Hearing.* ) The tinkling of anklets is heard. So the lady has got in. Madam, the bullocks are impetuous because of the nose-ropes. So Madam, seat yourself in the back seat.

( *Aryaka does so.* )

*Serv.*—The tinkling-noise of the anklets, caused by the motion of the feet has ceased. Besides, the chariot is loaded with weight. So I am sure the lady must have got in by this time. I will, therefore, proceed. Go on, bullocks, go on ! ( *He drives about* )

( *Then enter Viraka.* )

*Viraka,*—Aye ! Jaya, Jayamana, Chandanaka, Mangala, Phullabhadra, and all !

Why are you quiet and inactive ? The young herdsman who was kept a captive, broke the jail as well as the heart of the king and fled away. (5)

Here ! You remain at the eastern gate of the main street, you remain at the west, you at the south, and you at the north. I will climb up this part of the rampart with Chandanaka and moving along

therein. I shall be looking after him. Come on, Chandanaka, come on! This way!

( *Enter Chandanaka in excitement.* )

*Chandanaka.*—Ah! Viraka, Visalk, Bhimangada, Dandakala, Dandasura, and all!

Come ye all confidently. Strive quickly, and make not haste. Let not royal power move to another family! (6)

Moreover :—

Direct one to every place, to search for him in the gardens, in assemblies, the streets, the town, the market, the hamlets and in every suspicious nook and corner. (7)

What! Viraka! What do your looks indicate? Go on, tell me without any fear. Who has burst asunder the fetters, and has carried off the young cowherd? (8)

Who has the Sun in the eighth mansion of his horoscopic diagram; the Moon in its fourth, Venus in its sixth, or Mars in its fifth? (9)

Tell me, in whose horoscope Jupiter is in the sixth mansion or in the natal one, and also Saturn in the ninth? Who can carry off the cowboy, while yet Chandanaka lives?

*Viraka.*—Chandanaka!

I swear by your heart that somebody must have quickly carried him off; for the herdsman escaped ( ran away ) ere the Sun was half risen. (11)

*Servant.*—Go on, bullocks, go on!

*Chan.*—( *Observing.* ) Look, man, look!

A covered chariot is moving in the middle of the high road; inquire immediately whose it is, and whither it goes.

*Viraka.*—( *Looking up.* ) Here, driver, stop your carriage. Whose chariot is this? who is mounted inside? Where is it going?

*Servant.*—This is Master Charudatta's chariot; Mistress Vasantasena is mounted inside. She is being taken to the old garden Pushpakaranda for Charudatta's pastime.

*Viraka.*—( *Approaching Chandanaka.* ) The driver of this chariot says that it is Charudatta's chariot, that Vasantasena is in it, and that she is being taken to the old garden Pushpakaranda.

*Chan.*—Then let it pass.

*Viraka.*—Without inspection?

*Chan.*—Quite so.

*Viraka.*—On whose trust ?

*Chan.*—On the trust of revered Charudatta.

*Viraka.*—Who is revered Charudatta, or who is Vasantasena that the chariot should go without inspection ?

*Chan.*—Aye ? Don't you know the noble Charudatta nor Vasantasena ? If you don't know Charudatta nor Vasantasena certainly you don't know even the moon in the sky, nor the moonlight.

Who does not know that moon of character, that lotus of virtues, that saviour of the helpless, and that gem which is the essence of the four oceans ? (13)

Two alone are the most respectful personages, the pride and ornament of the city, and they are Vasantasena of high nobility, and Charudatta, the store of virtue. (14)

*Viraka.*—Aye ! Chandanka !

I know Charudatta, as well as Vasantasena ; nay, I know them perfectly well. But when I am serving my king, I deem even my father as a stranger to me. (15)

*Aryaka.*—( *To himself.* ) The one is my past friend and the other is my past enemy. For see !

These two men are alike engaged in one and the same business; neverthless they are very unlike each other in their ways and dispositions as it is in the case of the two fires, one lit on marriage occasions, and the other upon the funeral pyre. (16)

*Chan.*—You are a most careful captain that the king confides in. I shall keep the bullocks in restraint, and in the meanwhile you make the inspection,

*Viraka.*—You, too, are a trusty commander of the king. Therefore make the inspection yourself.

*Chan.*—If I make the inspection, is it just the same as if you have made it ?

*Viraka.*—If you make the inspection, it is just the same as if King Palaka himself had made it.

*Chan.*—Raise up the yoke, man ! ( *Vardha-manaka does so.* )

*Aryaka.*—( *To himself.* ) What ! Are the watchmen to inspect me ? Ill fated I am ! I have no weapons with me.

Or, I shall imitate Bhimasena, and my arm shall be my weapon. It is better to die a fighting warrior, than a prisoner enchained. (17)

Rather, it is'nt yet occasion for using violence. ( *Chandanaka enters the chariot and looks about.* )

*Aryaka.*—I seek your protection,

*Chan.*—( *Speaking in Sanskrit.* ) He who seeks protection shall enjoy all security.

*Aryaka.*—The Goddess of Victory shall forsake him whoever deserts one that sought his protection; his friends and relatives shall abandon him, and he is ever exposed to ridicule and derision. (18)

*Chan.*—What! the herdsman Aryaka? He is like a bird that has fallen into ths hands of a fowler, being frightened by a hawk.

( *Reflecting.* )—Here is an innocent man, who is mounted on Charudatta's chariot, and who seeks refuge with me. Besides, he is a friend of my good and benevolent Sarvilaka. On the other hand the king's orders are absolute. What will be proper for me to do under these circumstances? Let it happen, what may. At the very outset, I promised him security and protection.

If the person who ever finds a pleasure in doing good to others, promises protection to a frightened man. and thereby meets with ruin, that does not matter; for it is looked upon as a 'virtue,' among the public ( or, it adds to his fame ).

( *He gets down with fear.* ) I saw the gentleman—(*interrupting himself.*) No, I mean, the lady Vasantasena. She says:—" Is it proper, is it gentlemanly, to insult me on the high way, when I am going to visit the noble Charudatta?"

*Viraka.*—Chandanaka, I have my own doubts about the affair.

*Chan.*—Doubts? How so?

*Viraka.*—Out of fear, you gurgled in your excited throat, while you said " I saw the gentleman " and subsequently corrected yourself as " I saw the lady. " (20)

Hence it is that I have doubts in the affair.

*Chan.*—Whence are thy doubts, man? We southerners, speak only indistinctly. We know the various dialects of various countries and barbarian races, as the Khashas, the Khattis, the Kadas, the Kadathobilas, the Karnatas, the Karnas, the Pravaranas, the Dravidas, the Cholas, the Chinas, the Barbaras, the Kheras, the Khanas, the Mukhas, the Madhughatas and all the rest of them. We speak freely either 'he' ( आर्य ) or 'she' ( आर्या ), न दृष्टो or दृष्टा.

*Viraka,*—I shall, also, have a look. It is the king's orders. And the king trusts in me.

*Chan.*—Does it turn out then that I am not to be trusted?

*Viraka.*—This is the king's business.

*Chan.*—( *To himself.* ) If it is said abroad that the young herdsman escaped in the chariot of the revered Charudatta, then the king would punish Charudatta. Threfore, what is the course that I am to pursue ? ( *Reflecting.* ) I shall stir up a quarrel as is the way of the people of the Karnatic. ( *Aloud.* ) Aye, Viraka, I, Chandanaka, inspected the carriage once; and now you want to inspect it again. Who are you to do so ?

*Virakv.*—Aye, who are you ?

*Chan.*—Honoured and respected as you are, you don't remember the nature of your lineage.

*Viraka.*—( *Angrily* ) Aye, what about my lineage ?

*Chan.*—Who is to speak of that !

*Viraka.*—Speak out, man.

*Chan.*—I had not better say that.

Even though I know of your birth, I shall not say that, in consideration of the greatness of your character. Let it be left to my heart alone; and what use is of breaking a wood-apple ? (21)

*Viraka.*—Speak out ! Speak !

( *Chandanaka make a significant gesture.* )

*Viraka.*—What does this gesture mean, man ?

*Chan.*—With a broken whetstone in the hand, you were wont to trim up the curding beards of men, and your hands were busy with scissors. And now, you are turned out the commander of the army. (22)

*Viraka.*—Chandanaka, respected as you are, you don't remember your lineage either.

*Chan.*—Aye ! What about the family I, Chandanaka, belong to and which is as pure as the moon ?

*Viraka.*—Who is to say of that ?

*Chan.*—Speak, speak;

( *Viraka makes a significant gesture.* )

*Chan.*—What does this gesture mean, man ?

*Viraka.*—You, fellow, listen to me,

Indeed, your lineage is most pure. Your mother was a tabor, your father a kettledrum, and your brother, O harsh tongued one ! A tambourine. Now, you have turned out a commander of the army. (23)

*Chan.*—( *Angrily.* ) I, Chandanaka, a shoe-maker ? You better look inside the chariot.

*Viraka.*—You; driver ! Turn the chariot around, I will look into it.

*(The servant does so. Viraka starts to get into the chariot. Chandanaka seizes him violently by the hair, knocks him down and kicks him with his feet.)*

*Viraka.*—*(Rising with anger.)* Fellow, while I was fearlessly executing the king's orders, you forcibly seized me by the hair, and kicked me with your feet. If I don't have you drawn and quartered in the middle of the Court, my name is not Viraka.

*Chan.*—Fellow, go to court or to the hall of Justice. What do I care for a dog like you?

*Viraka.*—Very well. *(Exit.)*

*Chan.*—*(Looking about in all directions.)* Go on, driver, go on! If anybody questions you, tell him that the chariot goes after having been inspected by Chandanaka and Viraka. Mistress Vasantasena, let me give you this passport. *(He gives a sword to Aryaka.)*

*Aryaka.*—*(Receiving the sword. Joyfully, to himself.)*—Ah! I have got a weapon, my right arm too throbs, and everything is favourable to me. Oh, I am saved at last. (24)

*Chan.*—Now that I was introduced to you and was confided in, I believe, you will remember Chandanaka. I don't say this out of selfishness, but I utter this out of the true love.

*Aryaka.*—By God's will, I have made a friend of Chandanaka who is rich on account of his moonlike character. If ever the sayings of the soothsayers is to turn true, then I will not forget Chandanaka. (26)

*Chan.*—May Siva, Vishnu, Brahma, the Sun, and the Moon, give you protection, and slay all thy foes, as Parvati slew Sumbha and Nisumba. (27)

*(Exit Vardhamanaka, with the chariot.)*

*Chan.*—*(Looking towards the stage.)* Aye! As I left my house, my good friend Sarvilaka closely followed me, but departed somewhere. Well, I have made an enemy of Viraka, the chief commander and confidant of the king. So I, too had better follow him, with all my sons and brothers.

*Here ends the Sixth Act.*

# ACT VII.

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*( Then enter Charudatta and Maitreya. )*

*Vidushaka.*—O, look at the state of the old garden Pushpakaranada !

*Charudatta.*—Quite so, my friend. For see !

The trees shine like merchants, the flowers constitute their saleable commodity, and the king's officers in the form of bees move about as if collecting taxes. (1)

*Vid.*—Pray be seated on this slab of stone which is charming without any decoration.

*Cha.*—( *Seating himself.* ) Vardamanaka lingers very long, my friend.

*Vid.*—I told Vardhamanaka to bring Vasantasena and come very quickly.

*Cha.*—Why then does he linger ?

Perhaps some chariot is slowly moving in front of him, and he waits till he finds room. Or perhaps, the axle is broken, and he has returned. Or perhaps, the rein is snapped, or perhaps the path being obstructed by a block lying on business, he seeks another road. Or it may be that he slowly urges on the pair of the bulls, and is coming hither freely at ease. (2)

*( Then enter Vardhamanaka driving the chariot, in which Aryaka lies hidden. )*

*Serv.*—Go on, bullocks, go on !

*Aryaka.*—( *To himself.* )

I am exceedingly afraid of the sight of the king's officers and as the fetters still cling to my foot my escape isn't yet complete. I have got into the carriage of that noble personage without his knowledge, and I am going now therein, like a cuckoo protected by the female crows in their nest. (3)

Ah ! I have come a long distance from the city. Now, shall I get out of the chariot and penetrate into the recess of the grove ? Or shall I meet the master of this chariot ? Rather, what good is there of a hiding place in the grove ? The worthy Charudatta is spoken of as being ever kind to those who seek his protection. I shall depart after meeting him face to face.

He, the noble one, will be most gratified to see me who am just rescued from the misfortune of captivity. This body which has attained this condition was saved by me through the virtues of that great man. (4)

*Serv.*—Here is the garden. I shall go in. *(Going in.)* Revered Maitreya !

*Vid.*—I shall inform you of good news, my friend. Vardhamanaka's voice is heard. Vasantasena should have come then.

*Cha.*—Good news. indeed.

*Vid.*—You, son of a slave, why are you so late ?

*Serv.*—Don't get angry, good Maitreya. I remembered that I had forgotten the cushions of the carriage, and I had to go back for these and that is why I am late.

*Cha.*—Turn the chariot around, Vardhamanaka. Friend Maitreya, help Vasantasena to get out of the chariot.

*Vid.*—What ! Has she fetters on her feet, so that she can't get out by herself ? *( He rises and lifts the curtain of the chariot. )* Why, this isn't mistress Vasantasena—this is mister Vasantasena.

*Cha.*—A truce to your jests, my friend. Love cannot endure delay. Rather, I will help her to get out of the chariot. *( He rises up. )*

*Aryaka.*—*( Discovering him. )* Ah ! Here is the master of the chariot ! He is not merely attractive to the ears, but also to the eyes. Thank heaven ! I am safe.

*Cha.*—*( Entering the chariot and seeing Aryaka. )* Who then is this. ?

His arms are long like the trunk of an elephant, his shoulders, are protuberant and brawny like the lion's, his chest is full and capacious, and his long eyes are copper red and restless. How could this noble one of such a graceful person bear a fetter clinging to his foot, so unworthy of his dignity ? (5)

Who are you, sir ?

*Aryaka,*—I am one who seeks your protection ; I am Aryaka and by birth a herdsman.

*Cha.*—Are you he whom King Palaka brought from the hamlet and confined in prison ?

*Aryaka.*—Quite so.

*Cha.*—Fate has brought you hither within my sight. I may

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rather give up my own life, but I shall not forsake you who had sought my portection. (6)

( *Aryaka manifests his joy.* )

*Cha.*—Vardhamanaka, remove the fetters from his foot.

*Serv.*—Yes, sir. ( He does so. ) Master, the fetters are removed.

*Aryaka.*—But you have bound me with yet stronger fetters of love.

*Vid.*—Now you put on the fetters yourself. He is liberated! We shall go.

*Cha.*—Peace ! For shame !

*Aryaka.*—Charudatta, my friend, I got into your chariot with a confidence in you. Therefore I beg to be excused.

*Cha.*—I am really honoured by the fact that you have yourself entertained a confidence in me.

*Arya.*—If you permit it, I now desire to go.

*Cha.*—Go then.

*Arya.*—Well, I will alight from the chariot.

*Cha.*—No, my friend, you need not alight. The fetters have been removed of you only just now, and walking will be difficult for you. In this place where men freely move, the chariot will excite no suspicion. So you may go in the chariot itself.

*Arya.*—I thank you, sir.

*Cha.*—Auspicious be your way to join your kinsmen !

*Arya.*—Indeed I have found in you a kinsmen.

*Cha.*—I must be remembered in the course of conversation.

*Arya.*—Can one forget himself ?

*Cha.*—May gods protect you in your path !

*Arya.*—I am already protected by you.

*Cha.*—No, you have been saved by your good fortune.

*Arya.*—Really, you are the main cause thereof.

*Cha.*—Since King Palaka is roused, protection will be difficult so you must depart quickly.

*Arya.*—Yes. Only to meet again. [*Exit*]

*Cha.*—Having committed this serious offence towards the king, it doesn't befit us to linger here even for a moment. Maitreya,

throw the fetters into the old well, for kings are likely to watch others' deeds, through their spies.

*( His left eye throbs. )* Maitreya, my friend, I am eager to see Vasantasena. See,

I have not met to-day the fair Vasantasena and my left eye throbs. My heart too is causelessly anxious, and is highly distressed.

Come, let us go. *( He walks about. )* Oh ! A Buddhist mendicant is come, and his sight forebodes something ill. *( Reflecting. )* Let him enter by that path, while we shall depart by this.

*Here ends the Seventh Act.*

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# ACT VIII.

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[ *Enter a Mendicant, with a wet garment in his hand.* ]

*Mendicant.*—Ye, ignorant men, lay by a store of religious merit. Restrain your appetite (belly), and be for ever vigilant with the help of the drum in the form of meditation. The senses are fraudulent, and will steal away (the treasure of) the religious merit that you have long hoarded. (1)

And also having observed the transient nature of everything in this world, I take refuge with virtue itself.

Whoever conquers his five senses, dispels the Neiscience, removes his egotism, and thus saves himself, shall most surely attain *swarga*. (2)

Why shave the head and face, when the mind itself is not shaved? On the other hand, he whose mind is shaved, has also his head and face well shaved. (3)

This garment has been dipped in red-coloured water. And now I will go into the garden of the king's brother-in-law, wash it in the pond therein, and come away very quickly. ( *He walks about and does so.* ) ( *A voice behind the scenes* ) ! Stay, you wicked mendicant, stay !

*Mendicant.*—( *Discovering the speaker. With fear* ). Heaven help me ! Evidently, there comes Samsthanaka, the king's brother-in-law. Just because one mendicant committed an offence now wherever he sees a mendicant, whether the same or not, he will bore a hole in his nose and drive him round like a bullock. Where will a forlorn person take refuge ? Or rather the Lord Buddha alone is my refuge.

[*Enter Vita with a sword, and Samsthanaka.*]

*Sak.*—Stay, you wicked mendicant, stay ! I will pound your head like a red radish at a banquet. *(He strikes him.)*

*Vita.*—You son of an unmarried woman, it is not proper for you to beat this mendicant who, having renounced everything, is in yellow robes. What have you to do with him ? Look rather at this garden, which offers itself to pleasure.

It does most noble and serviceable acts, by means of its forest trees which afford joy and shelter to the forlorn ; like a newly founded realm, it is an unclaimed object of enjoyment.

*Men.*—Welcome. Be merciful, you worshipper of Buddha.

*Sak.*—Hear, hear, friend. He is insulting me.

*Vita.*—What does he say?

*Sak.*—He says I am a servant. Am I a barber?

*Vita.*—He praises you as being the worshipper of Buddha.

*Sak.*—Praise me, mendicant, praise me.

*Men.*—You are blessed. You are holy.

*Sak.*—Friend, he says, I am *dhanya* and *punya* Am I a materialistic philosopher? A water-trough? Or a pot-maker?

*Vita.*—You son of an unmarried woman, he praises you by saying that you are virtuous and that you are holy.

*Sak.*—Friend, what did he come here for!

*Men.*—To wash this garment.

*Sak.*—You wicked mendicant! This garden, Pushpakaranda, was given me by my sister's husband, and it is the finest of all gardens. Dogs and jackals drink the water in this pond. I am a high personage, I am a great man, and I don't even take a bath. And here in this pond, you bring your stinking and dirty (dark like a कुलित्थ preparation) clothes, and wash them! I shall, therefore, make a short work of you, with a single stroke.

*Vita*—You son of an unmarried woman I infer he must have not been long a mendicant.

*Sak.*—He does my friend make it out?

*Vita.*—What is there to make out? See!

His forehead wears a brilliant hue, as his hair was only newly shorn. The rough garment being worn only very short time before no scar is yet made on his shoulder. He doesn't sufficiently know how to dye his robes red. On account of the length of the garment, its skirit hangs loosely and doesn't cling tight to the shoulders. (5)

*Men.*—True, worshipper of Buddha, I have been a mendicant but a short time before.

*Sak.*—Then why haven't you been a medicant from the time when you were just born! (*He beats him.*)

*Men.*—Buddha be praised!

*Vita.*—What do you mean, by beating this poor mendicant? Leave him. Let him go.

*Sak.*—Aye, just wait a minute, while I take counsel.

*Vita.*—With whom?

*Sak.*—With my own heart.

*Vita.*—Alas! He shall never go.

*Sak.*—Blessed little heart, my little son and master, shall the mendicant go or shall he stay? *(To himself.)* He shall neither go, nor shall he stay. *(Aloud)* Well, friend. I took counsel with my heart, and this my heart says.

*Vita.*—Says what?

*Sak.*—He shall neithsr go, nor stay. He shall neither breathe in, nor breathe out. He shall fall down here immediately, and let him die.

*Men.*—Buddha be praised! I throw myself upon your protection.

*Vita.*—Let him go.

*Sak.*—Well, on one condition.

*Vita.*—And what is that?

*Sak.*—He must fling away mud alone, without making the water turbid. Or better yet, he must collect the (drinkable) water alone, and throw aside the mud.

*Vita.*—What a stupidity this is!

This earth is groaning under the weight of fools (like him), whose thoughts and deeds are all overturned, and who are, so to speak, trees of flesh, or images made of stone. (6)

*(The Mendicant censures him by signs.)*

*Sak.*—What does he mean?

*Vita.*—He praises you.

*Sak.*—Praise me, praise me! Praise me again!

*(The Mendicant does so, and then exit.)*

*Vita.*—You son of an unmarried woman, mark the beauty of this garden!

These trees, that are lovely on account of fruits and flowers, and over which full-grown and steady creepers cling and interlace, and which are guarded by watchmen at the king's command, these enjoy a happiness similar unto that which is enjoyed by men possessed of wives. (7)

*Sak.*—My friend speaks quite appropriately.

The ground is highly ornamented with various flowers that have fallen down. And the trees are bent low under the weight of flowers; and the monkeys, hanging from the creepers at the tops of trees, sport about like jack-fruits. (8)

*Vita.*—You, son of an unmarried woman, please be seated in the middle of this slab of stone.

*Ska.*—Well, I have taken my seat. *(He sits with Vita.)*

Friend, I remember that Vasantasena even yet. Like the words of a wicked man, she does not go out of my heart.

*Vita.*—( *To himself.* ) Even though repulsed by her, he yet remembers her. For indeed:—

The sentiment of love in mean-minded men increases all the more, when they are spurned by women ( they desire ). But a noble man's passion gets either diminished, under such circumstances, or vanishes altogether. (9)

*Sak.*—Friend, long time has passed, since I told my servant Sthavaraka to drive my chariot and come here very quickly. And even yet he is not come. I have been hungry from a long time. and it is not possible for one to go a-foot in the midday.

The sun has attained the zenith of the sky and he is hard to look at as an angry ape. The earth is hard distressed. ( i. e., scorched,) like Gandhari whose hundred sons were killed. ( 10 )

*Vita.*—True.

The herd of cattle lies drowsing in the shade, letting fall the mouthfuls of fodder. The deer in the forests, suffering from thirst, drink the waters, though heated, of the pool. The highway is not traversed by men out of fear of sunstroke. So I think the chariot is stopped at some shady place having been turned aside from the heated ground. (11)

*Sak.*—Sir.

The rays of the sun find shelter on my head; birds, flying creatures, also sky rangers shelter themselves amidst the branches of trees; and men, people and persons breathe hard and hot, and lying in their homes as, their sole refuge endure the heat of the day. (12)

Sir, the servant is not come even yet. I shall be singing in the meanwhile just to delight myself. ( *He sings.* ) Friend, did you hear what I sang ?

*Vita.*—What shall I say ? You are verily a Gandharva !

*Sak.*—Why shouldn't I be a Gandharva ?

When it is a fact that I take to mixture of perfumes, like asafoetida, cumin, ginger, orris, and treacle, why should my voice be other than remarkably melodious ? (13)

Well, sir, I shall just sing again. ( *He does so.* ) Sir, did you hear what I sang ?

*Vita.*—What shall I say ? You are verily a Gandharva !

*Sak.*—Why should'nt I be a Gandharva ?

I always feed upon the flesh of the cuckoo, well-seasoned with asafoetida, and pepper powder, and fried in oil and especially in

clarified butter. When such is the case, why should my voice be other than remarkably melodious ? [(14)]

Sir, the servant is not come even yet.

*Vita.*—Be easy in your mind. He will be here presently.

[ *Then enter Vasanatsena mounted in the chariot, and the servant.* ]

*Servant.*—I am afraid. The sun has attained the middle of the horizon. Will not Samstanaka, the king's brother-in-law be very angry now ? Therefore, I shall drive faster. Run on, bullocks, go on.

*Vas.*—Alas ! Alas ! Really, this is not Vardhamanaka's voice. What can this mean ? Can it be that the worthy Charudatta, fearing that the bullocks might become weary, sent another man with another chariot ? My right eye, again, throbs. My heart is all a-tremble. There is no one in sight. Everything seems to dance before my eyes.

*Sak.*—( *Hearing the sound of wheels.* ) Friend, friend, the chariot is come.

*Vita.*—How do you know ?

*Sak.*—Doesn't my friend see ? It squeaks like an old hog.

*Vita.*—( *Observing.* ) I quite perceive it. It is come.

*Sak.*—Sthavaraka, my little son, my servant, are you come ?

*Serv.*—Yes, sir.

*Sak.*—Is the chariot also come ?

*Serv.*—Yes, sir,

*Sak.*—Are the bullocks also come ?

*Serv.*—Yes, sir.

*Sak.*—And are you come also ?

*Serv.*—( *Laughing.* ) Yes, master. I am also come.

*Sak.*—Then drive the chariot in.

*Serv.*—By which road ?

*Sak.*—Through this fracture in the wall.

*Serv.*—Oh, master, the bullocks will be killed. The cart will go to pieces. And, I, your servant shall also be killed,

*Sak.*—I am the king's brother-in-law, man. If the bullocks are dead, I shall buy new ones. If the cart is to go to pieces, I will have another one made. If you are dead, there shall come another driver of the chariot.

*Serv.*—Really, everything will be replaced, but only I will not be able to replace myself.

*Sak.*—Aye, fellow, let everything go to ruin. You shall drive the chariot over the fractured wall.

*Serv.*—Let the chariot go to pieces, let the master go himself to ruin along with it. Let there be a new chariot. I shall go to the master and inform him. *(He drives in.)* What! Not broken? Master, here is come your chariot.

*Sak.*—Are not the bullocks split in two? Are not the ropes dead? And aren't you killed?

*Serv.*—No, sir.

*Sak.*—Come, sir. Let us look at the chariot. Sir, you are my preceptor, my great preceptor. You look as if you are desirous of being treated with respect, from a consideration of the fact that I am your intimate friend, and that I bear an affection towards you. So you better mount the chariot before me.

*Vita.*—Very well. ( *He starts to do so.* )

*Sak.*—No, no, you better stay. Is this your father's cart, that you should mount on it first? I am the owner of the chariot, and so I will enter it first.

*Vita.*—It is only you that asked me to mount on the chariot first, and I did so accordingly.

*Sak.*—Even if I were to say so, you are to say out of courtesy, "You better enter first, master."

*Vita.*—You better then enter the chariot, sir.

*Sak.*—Now I will enter. Sthavaraka, my little son, my servant turn the chariot around.

*Serv.*—*(Does so.)* Enter, master.

*Sak.*—*(Enters and looks about, then hastily gets down in terror, and clings to the neck of Vita.)*

Sir, sir, you are dead, you are dead. There is a female demon or a thief that is mounted on the chariot and lives therein. If it is a female demon, then we both are robbed. If it is thief, then we both are devoured.

*Vita.*—Let there be no fear. How could a female demon travel in a bullock-conveyance? Perhaps your eyes were blinded with the glare of the midday-sun, and hence arose this hallucination, when you saw the shadow of Sthavaraka with the smock on it.

*Sak.*—Sthavarak, my tittle son, my slave, are you alive?

*Serv.*—Yes, sir.

*Sak.*—Sir, there lives a woman in the chariot, mounted on it You better see that.

*Vita.*—What! A woman?

Like bulls whose eyes are obstructed by torrents of rain, let us bow our heads and wend our way quickly. My eyes are afraid of

gazing on high-born dames, since I am desirous of being esteemed in public places. (15)

*Vas.*—( *With amazement. To himself.* ) What! It is the king's brother-in-law, whom it is painful for me to gaze at. Alas! Unfortunate I am! My life is in peril. My coming hither has proved as fruitless as the sowing of a handful of seeds on a barren spot of saline soil. What shall I do now?

*Sak.*—This old servant is evidently very much frightened, and so he won't look into the chariot. So you better look into the chariot, sir.

*Vita.*—What harm is there in it? Very well I will do it.

*Sak.*—What! Jackals are flying in the air, crows are walking on all fours! While the demon is chewing my friend with her eyes, and looking at him with her teeth I will make my escape.

*Vita.*—(*Recognizing Vasantasena. Sadly to himself.*) What! The deer goes after the tiger! Alas!

The female swan, abandoning her mate who is bright and lovely like the autumnal moon, and who is reclining on the white river sands, has come here seeking after a common crow. (16)

( *Aside to Vasantasena.* ) Vasantasena, this isn't proper. It isn't worthy of you.

Your feeling of self-dignity rejected him before, and now for gold, and at the importunity of your mother :—

*Vas.*—No! (*She shakes her head.*)

*Vita.*—He is esteemed and honoured consistently with the mean disposition that characterizes the living of a prostitute. (17)

I did tell you before—"Serve equally the man you love and him you hate."

*Vas.*—I came hither, by some erroneous interchange of chariot. I seek refuge with you.

*Vita.*—Don't fear. Don't fear. Very well, I shall deceive him. (*Approaching Sakara.*) You son of an unmarried woman, it is really a female demon that lives here.

*Sak.*—Sir, sir, if a female demon is living there, why are you not robbed? And if it is a thief, why are you not eaten up?

*Vita.*—What is the purpose in demonstrating all that? What harm is there, if we should go back to the city of Ujjayini, walking a foot under the shady row of trees in the gardens?

*Sak.*—And if we did so, what then?

*Vita.*—If we were to do so, we would have some exercise, and moreover we would avoid giving trouble to the bullocks.

*Sak.*—All right then. Sthavaraka, my servant, drive on the chariot. No! No! stop, stop! I will go on foot before the gods and Brahmans? No! No! I will go mounted on the chariot, so that people will say, seeing me from afar, "There he goes, our master, the king's brother-in-law."

*Vita.*—(*To himself.*) It is hard to convert poison into a medicine. So be it, then. (*Aloud.*) You, son of an unmarried woman, this is Vasantasena who has come to meet you.

*Vas.*—Heaven forbid!

*Sak.*—(*With great joy.*) Ah! To meet *me*, a high personage, and a regular Vasudeva?

*Vita.*—Exactly so.

*Sak.*—Then I have attained an unprecedented fortune. That other time I greatly offended her, and now I will fall at her feet and pacify her.

*Vita.*—You have spoken quite well.

*Sak.*—I shall now fall at her feet. (*Approaching Vasantasena.*) My little mother, my dear mamma, please listen to my respectful solicitation.

I fold my hands and fall at thy feet, O broad-eyed lady. Thy teeth are neat and clean, and thy finger-nails are ten. Whatever offence I have done unto you in the over-anxiety of my love, I have done here pacification for all that. I am your slave and I am at your entire disposal. (18)

*Vas.*—(*Angrily.*) Begone! You speak what is base and unworthy. (*She spurns him with her foot.*)

*Sak.*—(*Angrily.*)

This head which my mother and mamma caressed and kissed, and which bowed not even to worship the gods, has been kicked at with feet, like the carrion by the jackals in the forest. (19)

Aye, Sthavaraka, you servant, where did you meet with her?

*Serv.*—Master, the highway was blocked by villagers' waggons. So I stopped my chariot in Charudatta's orchard, and getting out of it, I helped in turning the wheels of the carts so as to clear my way. In the meanwhile, I suppose, she mistook this chariot for another, and had mounted in.

*Sak.*—Oh! She came here because she mistook my chariot for another? and didn't come to meet me? Well, get out of my chariot, get out. You are going after the poor merchant's son, and my bulls to take you! Get down, you born slave! Get down, get down, and down!

*Vas.*—Truly I am honoured by your words that I go after the worthy Charudatta. Now what must happen, let it may.

*Sak.*—With these hands circumferenced by ten lotuslike nails and greedy for striking, as if in sport, I shall drag thy beautiful body by the hair, from my carriage, as Jatayu did the bride of Vali. (20)

*Vita.*—Virtuous ladies possessed of excellent merits are not to be caught by the hair and humiliated. The creepers grown in pleasure-gardens do not deserve to be violently deprived of their sprout. (21)

So stand up, man. I shall help her to alight from the chariot. Vasantasena, please come down.

*( Vasantasena alights and stands apart. )*

*Sak.*— *( To himself. )* The fire of anger was enkindled when she rejected my words and now it has blazed-up because she kicked at me with her feet. So now I will murder her. Let it be so, then. *( Aloud. )* Sir, sir.

If you do desire to have a garment with broad and hanging fringes, and a hundred tassels, or if you desire to relish sweet flesh and derive satisfaction then, making the sound "Chuhoo, chuhoo, chukku, chuhoo, chuhoo," (22)

*Vita.*—What then ?

*Sak.*—You shall do what will be pleasing to me.

*Vita.*—I shall certainly do it, unless it be a sin.

*Sak.*—Sir, there is not even the smell of a sinful task therein. There is no female demon.

*Vita.*—Speak then.

*Sak.*—Murder Vasantasena.

*Vita.*—*( Shutting his ears. )* She is a young damsel and the ornament of the city: she is a courtezan and nevertheless her spirit of love and her courtesy are unlike that of a prostitute: moreover she is entirely free from blame. If I should kill such a lady, then with what raft shall I cross the river of the future world ? (23)

*Sak.*—I will give you a boat. And besides, in this lonely garden, who will see you murdering her ?

*Vita.*—The ten quarters of the sky, the sylvan deities, the moon, the blazing-rayed Lord of the day, Dharma (virtue), the wind, the sky, likewise my inmost soul, these all do see me, as well as the earth that ever bears testimony to noble and sinful deeds. (24)

*Sak.*—Well then, murder her covered under the end of your cloak.

*Vita.*—Fool! You are a vile wretch.

*Sak.*—This old hog is afraid of sin. Well, I shall prevail upon Sthavaraka, my servant, to do it. Sthavaraka, my little son, my servant, I will give you golden bracelets.

*Serv.*—I too shall wear them.

*Sak.*—I will have a golden seat made for you.

*Serv.*—I too shall sit on it.

*Sak.*—I will give you all the leavings of my food.

*Serv.*—I too shall devour them.

*Sak.*—I will make you the chief of all my servants.

*Serv.*—Master, I will be the chief.

*Sak.*—Then, you shall act up to my words.

*Serv.*—Master, I will do anything, unless it be a sin.

*Sak.*—There is not even the smell of a difficult task in it.

*Serv.*—Then speak out, master.

*Sak.*—Murder this lady Vasantasena.

*Serv.*—Oh, master, be pacified! The worthy lady has been brought hither by me, a sinner, because she mistook this chariot for another.

*Sak.*—Aye, servant, am I not your master?

*Serv.*—Master of my body, and not of my character. So be pacified, master, be pacified! I am really afraid.

*Sak.*—You being my servant, whom are you afraid of?

*Serv.*—Of the other world, master.

*Sak.*—What is this other world?

*Serv.*—Master, it is the ripening of righteousness and sin.

*Sak.*—What does righteousness ripen into?

*Serv.*—Into the state of being, like my master, adorned with various golden ornaments.

*Sak.*—How does it culminate in?

*Serv.*—In the state of being, like me, a eater of another's food. So I will do no sinful act.

*Sak.*—Aye, you won't murder her? *(He strikes him by several means.)*

*Serv.*—You may beat me, master. You may kill me, master. I will do no sinful deed.

By force of my ill-luck, I am already made a born slave; and further misery I shall not buy. So I avoid a sinful deed. (25)

*Vas.*—Sir, I throw myself upon your protection.

*Vita.*—You son of an unmarried woman, be pacified, be pacified! Well done, Sthavaraka!

Lo! Even this poor slave, merged in the most despised condition of life, seeks virtue's meed beyond the grave, but his master does not. Then why do not such creatures go to instant ruin who multiply sin and abandon virtue? (26)

And again.

Fate will ever be searching for weak points and is iniquitous since he is a slave, and you are a lord, and since he does not enjoy your wealth nor you obey his word. (27)

*Sak.*—( *To himself.* ) This is an old jackal, afraid of sin and this is a born-slave afraid of the other world. I am the king's brother-in-law, and I am an excellent personage. So whom am I afraid of? ( *Aloud.* ) Well, servant, you born-slave, go away. Enter any screened place and remain alone.

*Serv.*—Yes, master. ( *Approaching Vasantasena.* ) Madam, this is all my power.

( *Exit.* )

*Sak.*—( *Girds up his loins.* ) Stay, Vasantasena; stay, I am going to murder you.

*Vita,*—You will kill her in my very presence? ( *He seizes him by the throat.* )

*Sak.*—( *Falls to the ground.* ) Sir, you are murdering your master. ( *He loses consciousness, but again recovers.* )

Ever and anon you were nouriseed by me with meat and clarified butter, but now when your assistance is needed, you have become my foe. (28)

( *Reflecting.* ) Good! I have now found a way. The old jackal has given her a hint by shaking his head at her. So I will send him away, and then I will murder Vasantasena. Let it be so, then. ( *Aloud.* ) I was born of a noble family big as a Jasmine leaf. How could I do that sin I spoke about? I just said so to make her receive me.

*Vita.*—What is the use of speaking of your noble birth? It is character alone that is the best criterion in this respect. Thorns grow abundantly on a fertile soil, too. (29)

*Sak.*—Sir, she is bashful in your presence, and she doesn't therefore confess her love to me. Therefore, please go. Moreover Sthavaraka went away, after receiving a blow from me. He is running away. Hence, catch him, sir, and come back.

*Vita.*—( *To himself.* ) Perhaps Vasantasena, possessed of much self dignity, may not entertain this fool in our presence. So I shall create privacy for her for the essence of love consists in familiarity due to solitude. (30)

*( Aloud. )*—Very well. I shall go.

*Vas.*—*( Seizing the hem of his garment. )* Did I not throw myself on your protection?

*Vita,*—Don't fear, Vasantasena. do not fear. You, son of an unmarried woman, Vasantasena is a pledge committed to your hand.

*Sak.*—All right. Let her be committed to my hand as a pledge.

*Vita.*—Are you speaking the truth?

*Sak.*—True.

*Vita.*—*( Going a few steps. )* Or rather, if I were to go away, the cruel wretch might kill her. I will conceal myself for a time, and observe what he intends to do. *( He remains in a retired place. )*

*Sak,*—Good! I will murder her. Or rather this crafty and cunning man, the old jackal, this Brahman has gone and hidden himself and will cheat me like the jackal he is. I will just do this in order to deceive him- *( He gathers flowers and adorns himself therewith ),* Vasantasena, my love, my love; Come!

*Vita.*—Yes, he has turned a lover, Good! I am free from anxiety. I shall go. *(Exit.)*

*Sak.*—I give you gold. I speak to you affectionately, and I fall at your feet with my head that wears a turban, Neverthless, you do not love me, O beautiful-teethed lady! Are we in your eyes, men made merely of wood? (13)

*Vas.*—What doubt is there? *( She bends her head down, and repeats the following verses. )*

You are a man of wicked deeds, you are the basest of human beings, and you are a guilty sinner. Why do you allure me with your base gold? The honey-loving bees never abandon the pure and stainless lotus flower. ( 132 )

A personage of high birth and character, even though very poor is to be resorted to with a good deal of effort; and it is the glory of a courtezan to set her love on a personage befitting her. ( 23 )

Having served the mango-tree, I will not make up my mind to serve the Palasa tree,

*Sak.*—O, slave-wench! You make that poor Charudatta a mango tree, while you call me a palasa tree· You make me not even Kimshuka tree. Thus you use abusive language in respect of me, and even yet you affectionately remember Charudatta.

*Vas.*—How is he not to be remembered, who dwells in my heart?

*Sak*.—This very minute, I shall kill him who dwells in your heart, and you too. Remain awhile, you poor merchant man's love!

*Vas.*—Oh speak, oh speak again those words that are deserving of being highly honoured.

*Sak*,—Let that poor Charudatta, the son of a slave rescue you now!

*Vas.*—I shall be rescued, if he only sees me.

*Sak.*—Is he Indra, the son of Vali, Mahendra, son of Rambha, Kalanemi, Subandhu, King Rudra, Son of Drona, Jatayu, Chanakya, Dhundhumara, or Trisanku? (34)

But even if he were to be any of these he could not rescue you. As Sita was killed by Chanakya in the Bharata age, so I will kill you, as Jatayu did Draupadi. (35)

( *He makes an effort to strike her.* )

*Vas.*—Ah mother! Where are you? O Charudatta, here I die without having the longing of heart fulfilled. I will cry out for help. No! It is rather shameful that Vasantasena should cry for help. Bow to Charudatta!

*Sak.*—Does the slave girl speak out that rescal's name even yet? ( He seizes her by the throat and presses it, ) Remember him; wench, remember him.

*Vas.*—Hail to Charudatta!

*Sak.*—Die, wench! ( He strangles her. Vasantasena loses consciousness and falls motionless. )

*Sak.*—( *With great joy.* )

I have murdered this vile lady who is the receptacle of all vice, the seat of all impudence, who had come here out of love for a poor man, and who falls into my hands as if in jaws of Death. What shall I say of the valour of my arms? She has lost her breath and she is dead like Sita in the Bharata. (36)

The courtezan girl would not love me even though I loved her; so I killed her in resentment. Seeing that the garden Pushpakaranda is lonely, I quickly strangled her to death. That brother of mine, my father as well as my mother like Draupadi have been deceived being unable to witness my heroic exploit today. (37)

Well, the old jackal will return here now. So I will step aside and wait. ( He does so. )

( *Enter Vita, with Sthavaraka.* )

*Vita.*—Sthavaraka, the servant has been persuaded by me to come back, and I will see that son of an unmarried woman. ( *He*

*walks about and looks around him.* ) Lo ! A tree has fallen on the path and has killed a woman in its fall. O ! sinner, why have you done this wicked act ? When I see that a woman was slain by thy fall, O ! sinner, we are also brought to ruin. This is an evil omen ; and now as a matter of fact I begin to apprehend of the safety of Vasantasena. The gods shall ever do what is good. ( *Approaching Sakara.* ) You son of an unmarried woman, here I have persuaded Sthavaraka. your servant. to come back.

*Sak.*—Welcome, sir, little son, Sthavaraka, my servant, welcome to you, also.

*Serv.*—Yes, sir.

*Vita.*—Restore me my pledge.

*Sak.*—What pledge ?

*Vita.*—Vasantasena.

*Sak.*—She is gone.

*Vita.*—Where.

*Sak.*—She has gone only after you, sir.

*Vita.*—( *Doubtfully.* ) No, she did not go in that direction.

*Sak.*—In what direction did you go ?

*Vita.*—Towards the east.

*Sak.*—Well, she went south.

*Vita.*—I come from the south.

*Sak.*—She went north.

*Vita.*—Why do you talk very much agitated ? My heart does not get satisfied. Therefore, speak the truth.

*Sak.*—Sir, I swear by your head, and by my own feet. Now compose your heart. She has been murdered by me.

*Vita.*—( *With dejection,* ) You really killed her ?

*Sak.*—If you don't believe my words, then behold the first heroic deed of Samsthanaka, the king's brother-in-law. ( *He points out the body.* )

*Vita.*—Alas ! unfortunate I am ! I am undone. ( *He falls in a swoon* )

*Sak.*—Hee, hee ! The gentleman is dead !

*Serv.*—Oh, sir ! Come to yourself ! I am the principal murderer for I brought the chariot hither, without looking into it.

*Vita.*—( *Coming to himself. With feelings of pity.* ) Alas, Vasantasena !

The stream of courtesy is dried up ; Rati has returned to her own abode. Alas ! Alas ! You were the ornament of ornaments,

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O beautiful-faced lady: it was you that made the amorous sport itself resplendent. Ah! You were the stream of goodness, the isle of mirth. Alas! You were the retreat and support of men like me. Alas! Alas! The market of Cupid, which is the seat of the commodity of beauty is gone, gone for ever. (38)

*(Shedding tears.)*—Alas! Alas!

What was the purpose for which this sinful deed was committed by you? By you who are sin incarnate has been laid low the innocent beauty of the whole city. (39)

*(To himself.)*—Ah! Perhaps, this sinful wretch may attribute this sinful deed to me. Well, I shall go away from this place. *(He walks about.)*

*(Sakara approaches and holds him back.)*

*Vita.*—You, sinful wretch, don't touch me. I have had enough of you. I shall go now.

*Sak.*—Aye, you yourself murdered Vasantasena, and where do you run away now, scandalizing me? So a man like me hasn't anybody to protect him.

*Vita.*—You are an accursed wretch.

*Sak.*—I will give you money and hundreds of *suvarnas* clothes and a turban. And so let this great deed of valour which is of the nature of a crime be a common property (and not applicable to me alone). (40)

*Vita,*—A curse upon you! It shall be yours and yours alone.

*Serv.*—Heaven forbid!

*Sak.*—*(Laughs)*.

*Vita.*—Let there be enmity between us; cease your laughter; damned be thy friendship which is very disgraceful and alike ignoble. Let me have no more any connection with you, I abandon thee who art devoid of all merits, like a broken, and stringless bow. (41)

*Sak,*—Sir, be pacified, be pacified, Come! Let us plunge into the pond and play therein.

*Vita.*—Even though I am innocent (not fallen low), this world shall consider me a sinner in as much as I am serving thee who art a sinful and vile wretch. How can I again follow thee, who art the murderer of women, and who art looked at with half-closed eyes, in great apprehension, by the women of the city? (42)

*(With feelings of pity)*—Vasantasena!

O! fair lady, be not born a courtezan, in your re-birth also. May you be born in some pure stainless family, that is remarkable for its high excellences, and conduct! (43)

*Sak.*—Having murdered Vasantasena, in my old garden Pushpakaranda, where do you flee away now? Come, defend yourself in court before my sister's husband *( He holds him back. )*

*Vita.*—Aye, hold back, you accursed scoundrel! *(He draws his sword. )*

*Sak.*—*( Recoiling in terror )* Aya, you are afraid? Go, then.

*Vita.*—*( To himself )* It would be improper to remain here any longer. Well, I shall go to the place where the worthy Sarvilaka, Chandanaka and others remain. *( Exit. )*

*Sak.*—Go to ruin. Well, my little son, Sthavaraka, what kind of a thing is this that I have done?

*Serv.*—Master, you have committed a terrible crime.

*Sak.*—Aye, servant, do you say that I have committed a crime. Well, let this be so. *( Taking various ornaments from his person, )* Receive these ornaments. I have given these to you. so long as I shall be wearing them, they shall be mine; on other occasions they shall be yours.

*Serv.*—These shine best, worn by my master alone. What have I to do with them?

*Sak.*—Go along! Lead these bullocks, and wait in the tower of my palace, until I come back.

*Serv.*—Yes, master, *(Exit.)*

*Sak.*—The gentleman has disappeared, in order to save himself. And I will put the servant, too, in chains in the palace tower, and keep him there. Thus the secret will be safe. Now I will go. But I shall have first a look at her. Is she dead, or shall I murder her again? *( Looking at Vasantasena. )* Oh! She is quite dead! Well, I shall cover her with this garment. No, it is marked by my name. Then some noble personage might recognize it. Good! I shall cover her with the dry leaves that have been blown into a heap by the wind. *( He does so and then reflects awhile )* Good! I will do it this way. I will go to court at once and lodge a complaint, that the merchant Charudatta enticed Vasantasena into my old garden Pushpakaranda, and killed her for the sake of wealth.

For the destruction of Charudatta, I shall invent a new and fraudulent plan—a plan which is cruel as the killing of a cow in a pure and virtuous city. (44)

Good! I shall go. *( He starts to go, but perceives with fear. )* Oh! In whatever direction I go there, too, comes this wicked mendicant, in his yellow wet cloak. I once bored a rope in his nose and drove him around. He bears enmity towards me. if by chance

he sees me, he will proclaim to the world that I have murdered her. How can I, therefore escape! *( Looking about. )* Well, I will jump over this wall, just where it is half fallen down. and escape.

Thus I hurry on, run on, as Mahendra, when bound to the city of Lanka, hastened his march over the earth, in the sky, the nether regions, and on the summit of Hanuman. (45) *( Exit. )*

[*Enter hurriedly the Buddhist monk, the old Samvahaka.*]

*Mendicant* (*Samvahaka*) I have washed this torn mantle garment of mine. Why should I not let it dry on a branch? Here the monkeys will tear them. Why not on the ground? It will be made dirty, again, by the dust. Then where shall I spread it to get it dry? *( Looking about. )* Well, I will spread it over this collection of dry leaves blown into a heap by the wind *( He does so. )* I bow unto Buddha! *( He sits down. )* Well, I shall repeat the holy words of faith. ( He repeats as said before " Who slays the five men......") Or rather what have I to do with heaven, till I have not returned the act of kindness done to me by the worthy lady Vasantasena, the worshipper of Buddha. I was freed by her from the gamblers by a payment of ten suvarnas, and since then I regard myself as purchased by her. *( Looking about. )* What can it be that makes a deep sigh amidst the leaves? Rather it will be this.

The leaves, parched up by wind and heat, get moistened now by the moisture of my garment, and so, I believe, the scattered leaves curl up like other leaves. (46)

( *Vasantasena regains her consciousness, and stretches out her hand* )

*Men.*—Ah, there appears a woman's hand, adorned with beautiful ornaments. What! a second hand also? ( *He examines in several ways.* ) I recognize this hand, it appears. Rather, what is there to doubt of it? Surely, this is the hand that gave me protection. Well, I shall see. *( He uncovers the body, looks at it, and recognizes it. )* Evidently, it is she, the worshipper of Buddha. *( Vasantasena pants for water. )* Ah, she seeks water, and the pond is far away. What shall I do now? Well, I will hold this garment over her and let it drip. *(He does so.)*

( *Vasantasena recovers consciousness, and raises herself. The monk fans her with the end of his garment.* )

*Vas.*—Who are you, sir?

*Men.*—Don't you remember me, O worshipper of Buddha, whom you bought by a payment of ten suvarnas?

*Vas.*—I remember, but not just as you say. It is better that I were dead.

*Men.*—O, worshipper of Buddha, why is it ?

*Vas.*—( *With feelings of despair.* ) Because it is quite be fitting the profession of a courtezan.

*Men.*—O, worshipper of Buddha, support yourself by this creeper that remains near the tree, and stand on your feet. (*He bends down the creeper.* )

( *Vasantasena takes hold of it and rises.* )

*Men.*—In yonder monastry dwells one who is my sister in the faith. There the worshipper of Buddha shall be restored ( to the peace of her mind ) before she would return home. You, worshipper of Buddha, walk slowly and slowly. *He walks about and looks around him.* ) Make way, worthy sirs, make way ! This is an young lady, I am a mendicant, and my virtuous conduct is above all reproach.

He alone is a man indeed, who has complete control over his hands, and mouth, and who restrains his organs of sense. What can the kings do as against him, for in his hand firmly lies the attainment of happiness in the world (47) [ *Exeunt* ]

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# ACT IX.

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*( Then enter a beadle. )*

*Beadle.*—The Judge has ordered me—" Aye, beadle, go to the court-room and make ready the seats. " So I now go to keep ready everything in the court room. *( He walks about and looks around him. )* Here is the court-room. I will now enter. *( He enters, sweeps, and places the seats. )* I have cleansed the court-room, and I have kept the seats quite ready. And now I will tell the magistrates. *( He walks about and looks around him. )* What! Here comes in this very direction the wicked and cruel man, the brother-in-law of the king. I will go away, avoiding his range of sight. *( He remains in a retired place. )*

*( Then enter Sakara in a gorgeous apparel )*

*Sak.*—Like a Gandharva, I have bathed in pure waters, seated in the pleasure-garden of the house, amidst young ladies, and with limbs neatly decorated. (1)

Now I tie my hair, then twist them into a braid; I now loosen them into flowing tresses, and then gather them upwards into a graceful knot. Thus, I the king's brother-in-law am a wonder, and a great wondrous thing. (2)

And besides I have found a big hole, similar to the one obtained by a worm searching for one, having entered into the interior of the knot of the fibrous lotus stalk. Now, on whom shall I lay blame of the wicked deed ? *(Recollecting. )* Ah. I remember now ! In respect of this wicked deed, I would lay the charge as against the poor Charudatta. Besides, he is indeed, a poor man, and everything would be considered possible so far as he is concerned, Good ! I will be the first to enter the court-room and lodge a complaint that Charudatta strangled Vasantasena, and murdered her. So now I shall go direct to the court-room. *( He walks about and looks around him. )* Here is the court-room. I will go in. *( Entering and looking about. )* What ! The seats are all quite arranged ! Before long the judges shall come here. I will be just sitting in the grassy quadrangular region, and will wait for them. *( He does so. )*

*Beadle.*—*( Walking about in another direction, and looking before him. )* Here comes the judge I will then approach him. *( He does so. )*

*( Enter the judge accompanied by the gild-president, scribes, and others )*

*Judge.*—Gild-president ! Clerk !

*Guild-president and Clerk.* We await your bidding.

*Judge.*—Judicial trial, indeed, depends to such an extent upon others that it is really very difficult for the judges to penetrate into the hearts of others, and read their thoughts.

Men put forth deeds that are devoid of righteousness, and that are kept secret. Overcome with feelings of their own interest, they speak of no offence of their own in the court of justice. The king is assailed by the various offences, exaggerated by both the litigating parties. In short, censure is very easy to earn by a judge, while the chances of his being praised are far and few. (3)

And again :

Men, in their anger, devoid of all equity often point to crimes committed in secrecy, but they never speak of their own faults before the tribunal. Even the really virtuous, and innocent people, and those who sinned with the plaintiff and the defendent too, all alike suffer indeed. In short, censure is very easy for a judge to earn, but the chances of his being praised are far and few. (4)

For :

A Judge should be learned, and skilled in tracing fraud ; he must be eloquent, and dispassionate, and must show equal grace to friend, foe, and kinsmen ; he must pronounce his judgments only after due investigation, he must defend the weak and punish the knave ; he mustn't swerve from the path of virtue nor must he be avaricious. He must sincerely set his heart on discovering the absolute truth, and at the same time avoid the anger of the king. (5)

( *Gild-president and clerk.* ) Do men speak at all, defects in your lordship, amidst your virtues ? If so, then, they speak of darkness in the moonlight.

*Judge.*—My good beadle, direct me the way to the court of justice.

*Beadle.*—Come along, your honor, come along.

*( They walk about. )* Here is the court of justice. May the magistrates be pleased to enter. *( All enter. )*

*Judge.*—My good beadle, go outside. and learn who are these that desire to institute a case.

*Beadle.*—Yes, sir. *( He goes out. )* Gentlemen, the Judges ask if there is any who desires to institute a case.

*Sak.*—*( With great joy. )* The judges are here. *( Struts about*

*proudly.* ) I am an excellent personage, a man, a Vasudeva, the brother-in-law of the king, the royal brother-in-law, and I desire to present a case.

*Beadle.*—( *In excitement.* ) Alas ! The king's brother-in-law is the first to present a case ! Good ! Sir, please wait a while, while I shall inform the judges of this. ( *He approaches the Judges.* ) Gentlemen, here is the king's brother-in-law who has come to court, desirous to present a case.

*Judge.*—What ! the king's brother-in-law is the first who desires to present a case ? Like an eclipse at sunrise, this evidently bespeaks the ruin of some great man. Beadle, the suits of to-day must be very perplexing and complicate. My good man, go forth, and say to him "Please go to-day, your suit cannot be considered."

*Beadle.*—Yes, your Honor, ( *He goes out and approaches Samsthanaka.* ) Sir the judges send word that you are to go to-day and that your suit cannot be considered.

*Sak.*—( *With great indignation.* ) What ! Why shall not my suit be considered ? If it isn't considered, then I will tell my brother-in-law, king Palaka, my sister's husband and I will tell my mother and my sister, too, and I will have this judge removed, and another judge appointed. ( *He starts to go away.* )

*Beadle.*—Oh, sir ! Brother-in-law of the king ! Wait a moment. I will inform the judges of this. ( *Approaching the Judge.* ) The brother-in-law of the king is angry, and says—( *He repeats Samsthanaka's words.* )

*Judge.*—This fool might do anything. My good man, tell him. "Come in ; your suit will be considered."

*Beadle.*—( *Approaching Samsthanaka* ) Sir, the judges send word that you are to come in, and that your suit will be considered. Pray enter, sir.

*Sak.*—First they say it won't be considered, then now they say it will be considered. Evidently, the judges are very timid. Whatever I say, I will make them believe it. Good ! I will go in. ( *He enters and approaches the judges.* ) We are doing very well. Your happiness, I may or may not grant (wish).

*Judge*—( *To himself.* ) The firm determination of one who seeks the aid of law is, indeed, highly wonderful. ( *Aloud* ) Pray be seated.

*Sak.*—Well this floor is mine, and I will sit down whereever I like. ( *To the gild-president.* ) I shall sit here, ( *To the beadle.* )

Why shouldn't I sit here? ( *He lays his hand on the judge's head* ) I will sit here ( *He sits on the floor.* )

*Judge.*—You desire to lodge a complaint?

*Sak.*—Of course.

*Judge.*—Then state the case.

*Sak.*—I will whisper it near your ears; I was born in a great family glorious as a wine-glass

My father is the father-in-law of the king, my father's son-in-law is this king, I am the king's brother-in-law, and the king is my sister's husband. (6)

*Judge.*—Everything is well-known.

What is the use of proclaiming a noble birth? Character alone is the best criterion herein. Thorns and weeds grow abundantly on a fertile soil. (7)

So narrate your case.

*Sak.*—I will say thus. And even if I was guilty, he wouldn't do anything to me. Well, my brother in-law the king, being pleased with me, gave me the best of all gardens the old garden Pushpakaranda, to play in and look after it. And there I go every day to look at it, to keep it dry, to keep it clean, to keep it luxuriant, and to keep it trimmed. By the destiny of fate, I see,—rather I don't see—, the dead body of a woman.

*Judge.*—Do you know who the dead lady was?

*Sak.*—Hallo, magistrate! How could I not know her—a woman like that, who is the ornament of the city, and who is herself decked with hundreds of ornaments. By some wicked and mean fellow, Vasantasena, for the sake of a mere trifling thing, was enticed into the old garden Pushpakaranda, when it was lonely, and she was forcibly strangled and murdered there. But not by me—( *Thus half-saying, he covers his face.* )

*Judge.*—The carelessness of the watchmen of the city is highly deplorable! Gild-president and clerk, first note down "Not by me" as a subject of the legal proceeding.

*Clerk.*—Yes, your honor. ( *He does so.* ) Sir, it is written.

*Sak.*—( *To himself.* ) Alas! Now I have ruined myself like the mendicant whe feasted in a hurry on (hot) Payasa ( a preparation of milk ). Well, I will get out of it in this way ( *Aloud.* ) Well, well, magistrates! I say that not by me was it seen. What are you making this hubbub for? ( *He wipes it out with his foot what was written.* )

*Judge.*—How do you know that she was strangled, and that for the sake of wealth?

*Sak.*—Hallo! Really I infer so much because her neck was swollen and bare, and the place where ornaments are worn were without any.

*Guild-president and clerk.*—That seems plausible.

*Sak.*—(*To himself*) Fortunately, life has been infused into me, again, Hurrah!

*Guild-president and clerk.*—Sir, upon whom does the conduct of the suit depend? (Whom else do we require in this case?)

*Judge.*—Every suit, in this respect, has a two-fold aspect.

*Guild-president and clerk.*—How so?

*Judge.*—One in the light of the allegations, the other in the light of actual facts. Now the investigation of the allegations is left between the plaintiff and the defendant, while the investigation of the facts must be carried out by the wisdom of the judge.

*Guild-president and clerk.*—Then the conduct of the case depends on Vasantasena's mother?

*Judge.*—Exactly so. My good beadle, summon Vasantasena's mother, without giving her cause for anxiety.

*Beadle.*—Yes, your Honour. (*He goes out, and returns with the mother of the courtezan.*) Come along, madam, come along.

*Old woman.*—My daughter went to the house of a friend to enjoy her youth. But now comes this long-lived gentleman, and says "Come. The judge summons you." I find myself quite bewildered. My heart is palpitating. Sir, please direct me the way to the court of justice.

*Beadle.*—Follow me, madam, (*Both walk about.*) Here is the court room, pray, enter, madam. (*They both go in.*)

*Old woman.*—(*Approaching.*) May happiness attend you, most honoured and reverend gentlemen!

*Judge.*—Madam, you are very welcome. Pray be seated.

*Old woman.*—Yes, your Honour. (*She seats herself.*)

*Sak.*—(*With distraction.*) You are here, are you, you old bawd?

*Judge.*—Are you Vasantasena's mother?

*Old woman.*—Of course.

*Judge.*—Whither has Vasantasena gone now?

*Old woman.*—(To the house of a friend.)

*Judge.*—What is the name of the friend?

*Old woman.*—(*To herself.*) Alas! Alas! This is highly shameful. (*Aloud.*) This can be asked by ordinary men, but not by a judge.

*Judge.*—Pray, do not be ashamed to speak out. The conduct of the case puts the question to you,

*Gild-president and clerk.*—The law puts the question. There is not fault. Speak out.

*Old woman.*—What! Legal procedure? If that is so, then listen, worthy gentlemen. There lives in the merchants' quarter the grandson of the merchant Vinayadatta, the son of Sagaradatta, and his name, so auspicious to invoke in itself is Charudatta. In his house, my daughter enjoys the pleasures of youth.

*Sak.*—Did you hear it, gentlemen? Let these words be written down. My complaint is against Charudatta.

*Gild-president and clerk.*—It is no sin for Charudatta to be her friend.

*Judge.*—The burden of proof is now shifted on Charudatta.

*Gild-president and clerk.*—Exactly.

*Judge.*—Dhanadatta, note down as the first head of this litigation that Vasantasena went to the house of the worthy Charudatta. It cannot be helped, the worthy Charudatta also is to be summoned. At any rate the course of the litigation demands his presence. Go, my good beadle, and summon worthy Charudatta, gently and calmly, without excitement, without giving cause for anxiety, and with due respect. Tell him "Incidentally, the judge desires to see you."

*Beadle.*—Yes, your Honour. ( *He goes out, then returns with Charudatta.* ) Come, sir, come.

*Cha.*—( *Reflecting.* ) The king is well aware of my character and noble birth, and his summons really, therefore, indicates his suspicious attitude towards my wretched condition in life. (8)

( *Reflectively. To himself.* ) Has the king, perhaps, observed that the person who escaped from the dungeon, and who met me on the road, was carried off by me in my chariot, or has the king, seeing through detectives, been informed of it? Why should I else be forced to walk thus, like a person accused of an offence? (9)

Rather why should there be any deliberation about it? I shall go direct to the court of justice. My good beadle, direct me the way to the court room.

*Beadle.*—Come along, sir, come along. ( *They walk about.* )

*Cha.*—(*With great apprehension.*) And what means this?

This crow shrieks very harshly, the ministerial servants call on me repeatedly, and my left eye throbs violently. Ah! These evil omens torment me very much. (10)

*Beadle.*—Follow me, sir, freely and without any excitement.

*Cha.*—( *He walks about and looks before him.* )

On yonder withered tree, a crow remains perched, facing the sun, and it throws directly its frightful glances against me. (11)

( *He looks in another direction.* ) What! a serpent here!

This lord of serpents, who is resplendent like a piece of black antimony suddenly broken to pieces. whose tongue is long and quivering, and who has four white fangs, slumbered here till I crossed his path and now, with its coiled and inflated belly and with its eyes fixed full at me, it hastens towards me in anger. (12)

And more than this.

I stumble on the ground, though the earth is not very wet. My left eye throbs and my left arm trembles repeatedly. And this, another bird, screams terribly so often. All these portend a cruel and disastrous death. and there needn't be any doubt about it. (13)

Surely, the gods will see that all may be yet well.

*Beadle.*—Come along, sir. come along. This is the courtroom. Pray enter, sir.

*Cha.*—( *He enters and looks about.* ) How wonderful and splendid is the court!

It resembles with its cruel agencies, an ocean in itself with all its murderous and cruel elements. The councillors deep in thought are its waters, the envoys constitute its billows and conches, and the spies that stand out are its sharks and crocodiles. It is the abode of elephants, horses and other murderous animals. It is crowded with storks of litigating parties, that make noise in different ways. It is the resort of serpents in the guise of scribes, and its banks are trodden smooth by science of politics. (14)

Well, ( *As he enters, his head dashes against the door. Reflecting* ) Alas! This is another evil omen!

My left eye throbs, the crow shrieks very loudly, and my path is obstructed by the serpent. My safety now lies with gods alone. (15)

I shall, however, enter just now. ( *He does so* ).

*Judge.*—Really, this is Charudatta.

His face is marked by a prominent nose, and his eyes are large at the outer corners. Surely, this cannot be the abode of wantonly perpetrated crimes. With elephants, cows, and horses, and much more with men, it is the case that good appearance is never without a similar excellent and noble conduct, (16)

*Cha.*—O! honorary officials of justice, my greetings to you! O! Officers of justice, how do you do?

*Judge.*—( *With some agitation.* ) Welcome to you, sir, my good beadle, bring a seat for this gentleman.

*Beadle.*—( *Brings a seat.* ) Here is a seat. Pray be seated sir

*( Charudatta seats himself. )*

*Sak.*—( *Angrily to the Judge.* ) You are here, are you, you woman murderer? Is this a fair legal procedure, a just one, where seat is given to a woman-murderer? (*Haughtily.* ) Well, let it be given now.

*Judge.*—Worthy Charudatta have you any connection, or friendship, or at least attachment, with this lady's daughter?

*Cha.*—What lady?

*Judge.*—This lady. ( *He points to Vasantasena's mother.* )

*Cha.*—( *Rising.* ) Madam, I salute you.

*Old woman*—Long life to you, son! ( *Aside.* ) So this is the famous Charudatta. My daughter has pledged her youth in good hands.

*Judge.*—Sir, is the courtezan your friend? ( *Charudatta betrays his bashfulness.* )

*Sak*—He tries to hide the wicked deed he committed, and he utters a lie from shame or fear; he himself murdered her for the sake of wealth, and he now hides it. (17)

*Gild-president and clerk*—Speak out, worthy Charudatta. Do not be ashamed. Indeed, this is a legal proceeding.

*Cha.*—( *with feelings of shame.* )—Honorary judges, how can I testify to a statement of the kind that a courtezan is my friend? Rather, youth is herein to blame, and not character.

*Judge.*—This trial is full of troubles; banish all reserve from your heart. Speak the truth; enough of gravity of deportment and quibbling won't be accepted here. Enough of your bashfulness. The legal proceeding puts the question to you. (18).

*Cha.*—Judges, with whom have I a law-suit?

*Sak.*—( *Arrogantly* ) A law-suit with me.

*Cha.*—I to have a law-suit with you? Really, it is hard to endure.

*Sak.*—You woman murderer! Having murdered a woman like Vasantasena, adorned with hundreds of gems and ornaments, you now have become a cunning and tricky man and hide your crime,

*Cha.*—You are really an absurd fellow!

*Judge.*—Worthy Charudatta, enough of him. Speak the truth. Is the courtezan your friend?

*Cha.*—She is.

*Judge.*—Sir, where is Vasantasena now?

*Cha.*—She has gone home.

*Gild-president and Clerk*—Speak out, sir!

*Cha.*—She went home. What more shall I say?

*Sak.*—She was enticed into my old garden Pushpakaranda, and for the sake of gold, she was forcibly strangled and murdered there. But now you say that she has gone home.

*Cha.*—Man, you are crazy and you are talking nonsense.

You have not been sprinkled over with the waters of the clouds and yet your face, in the middle of the forehead and in the space between the eye-brows, resembles very much the forewings of the blue-jay in the sky. This complaint of yours is evidently false, and so it is that your face has become destitute of its lustre like a lotus in winter. (19)

*Judge.*—( *Aside.* ) To stigmatise Charudatta is, as it were, to lift the lord of mountains, or to cross the ocean, or it is, as it were to hold the ( fleeting ) wind with our grasp. (20)

( *Aloud* ), This is the noble Charudatta. How could he commit this crime? *(He repeats the verse. "His face is marked etc. etc. etc.")*

*Sak.*—Why this partiality in a legal proceeding?

*Judge.*—Begone, you fool?

Lowborn and illiterate as you are, you expound the meaning of the Vedas, and yet your tongue does not drop down lifeless. You gaze at the mid-day sun, but yet your eyes are not blinded at once. You thrust your hand into the blazing fire, and yet it is not burnt down. You deprive Charudatta of his reputable character, and yet the earth hasn't gulped up your frame. How could the noble Charudatta commit a crime? ( 21 )

By him the mighty sea has been rendered bereft of everything ( all the riches ) except only the swelling waters; and he distributed all his riches without the expectation of any return whatever. He is the sole receptacle of all virtuous and magnanimous deeds, and how could such a high-souled personage as he commit, for the sake of wealth a sinful deed, which even an enemy will not think of doing? ( 22 )

*Old woman.*—You scoundrel! When the golden casket which was deposited with him was stolen by thieves at night, he gave in place of it a pearl necklace that was the pride of the four seas; and how could such a person now perpetrate this sinful deed for the mere trifle of gold? Oh, my child, come back to me, my daughter? ( *She weeps.* )

*Judge.*—Worthy Charudatta, did she go on foot or in a chariot?

*Cha.*—She did not go in my presence. Therefore I do not know whether she went on foot, or in a chariot.

(*Enter Viraka, in anger.*)

*Viraka.*—That dishonouring and insulting kick has roused in me a dire and deadly animosity, and so I brooded, till at last the night yielded to the dawning light. (23)

So now I will approach the court of justice. (*He enters.*) May happiness attend you, worthy sirs!

*Judge.*—Ah, it is Viraka, the captain of the city guard. Viraka, what brings you here?

*Viraka.*—I was looking for Aryaka, when it was all excitement that he had broken loose from the chains. I suspected a covered chariot that was coming, and was about to inspect it while I said "You have inspected it and now I shall also inspect it." Just then I was kicked with feet by the highly respectable Chandanaka. Having heard this, you, honoured gentlemen, will decide what to do.

*Judge.*—My good man, do you know whose chariot it was?

*Viraka.*—It was the chariot of Charudatta, this gentleman here. It was told by the driver of the chariot that Vasantasena was mounted on it, and was being taken to the old garden Pushpakaranda to sport therein.

*Sak.*—Sirs, listen to that, too?

*Judge.*—Alas! This moon, though spotless-bright, is now eclipsed by Rahu. The banks have fallen down, and the waters are soiled that once were bright and clear. (24).

Viraka, we will investigate your case here, later. Mount the horse that remains at the entrance of this court, go to the garden Pushpakaranda, and see if there is a dead woman there, or not.

*Viraka.*—Yes, your honour (*He goes out and then enters again.*) I have been there, and I saw the body of a woman there that is being eaten up by jackals.

*Gild-president and clerk.*—How did you know that it was the body of a woman?

*Viraka.*—I perceived that from the tresses of hair and arms, and hands and feet.

*Judge.*—Alas! The ways of the world are, indeed very mysterious, and hard to learn.

The more skilfully we investigate it, the harder and more complicated does it become. Ah! The points of law are very clear, but the mind labours like a cow in a quagmire. (25).

*Cha.*—(*To himself*) Just in the same way as bees, when first flowers begin to bloom, crowd to sip the honey, so too, in a man's times of calamity, his misfortunes multiply with the opening of every weak point. (26)

*Judge.*—Worthy Charudatta, speak out the truth.

*Cha.*—He is a person of wicked disposition and he is envious of others' excellences. He is blinded by passions, and he is desirous of murdering another. Is that which a ( base ) man like him lies out of a generel evil nature, to be accepted ( as evidence ) in this court of justices ? it is not worth considering at all. (27).

And more than this.

I never drag rudely a blossomed creeper for the sake of flowers and thereby gather its flowers. How could then such a person as I seize a damsel by her long and lovely tresses that are as bright as the wings of bees, and kill her while she is screaming ( for life ) ? (28)

*Sak.*—Hallo, judges ! How can you investigate the case with such partiality ? Why, even now you let this accursed Charudatta remain in his seat.

*Judge.*—My good beadle, let it be done accordingly. ( *The beadle does so.* )

*Cha.*—Consider, judges, consider what you are doing. ( *He leaves his seat and sits on the floor* ).

*Sak.*—( *Dancing about in joy.* ( *To himself.* ) Glad ! The sinful deed that was committed by me is thrown on another man's head. So I will sit where Charudatta was seated. ( *He does so.* ) Look at me, Charudatta, and confess that you murdered her.

*Cha.*—Judges ! (*He repeats "He is a person etc, etc." sloka.* (27)

( *Sighing deeply. To himself.* )

O ! Maitreya ! Why now this ruin of mine ? Ah, my dear wife ! You are born of a stainless Brahman family ! Ha ! Rohasena ! You don't understand my misfortune and you delight wrongly and in vain, when others are plunged in miseries. (29)

Maitreya was sent by me to Vasantasena in order that he might get tidings of her, and might restore the jewels which were given by her on account of the toy-cart. Why then does he linger ?

( *Enter Maitreya with the jewels.* )

*Maitreya*—I have been sent by worthy Charudatta to Vasantasena, to return her ornaments, and he said to me ; " Maitreya, Vasantasena adorned my dear Rohasena with her own ornaments, and sent him to his mother. She deserves to be given ornaments, but not we to receive them. Therefore restore them to her. " So now I will go to Vasantasena directly. ( *He walks about and looks around.* ) ( *In the air.* ) What ! Master Rebhila ! Master Rebhila, why do you look so confused and agitated ? ( *Listening* )

What! Do you mean to say that my dear friend Charudatta has been summoned to court? Then it can hardly be for an insignificant matter. (*Reflecting.*) So I will go to Vasantasena's house later, but in the meanwhile I shall go to the court of justice. (*He walks about and looks around.*) Here is the court-room. I will go in immediately. (*Entering.*) May happiness attend you, officers of justice! Where is my dear friend?

*Judge.*—Here he is.

*Mait.*—Friend, I wish you happiness.

*Cha.*—It shall be mine.

*Mait.*—Are you doing well?

*Cha.*—That, too, will come to be.

*Mait.*—Dear friend, why do you look agitated and troubled? And why were you summoned?

*Cha.*—Friend.

By me, a cruel sinner, who is ignorant of another world, a damsel, or better Rati herself.———*he* will tell you the rest.

*Mait.*—What? What?

*Cha.*—(*Whispers.*) That is it.

*Mait.*—Who tells that?

*Cha.*—(*Pointing to Sakara.*) Fate directs this pitiable fellow to be the instrument of my end.

*Mait.*—(*Aside to Charudatta.*) Why don't you simply say that she went home?

*Cha.*—Even though I say it, it is'nt accepted as true, owing to the unfortunate plight in which I am.

*Mait.*—Oh! Gentlemen? He adorned the city of Ujjaini with mansions, monasteries, parks. temples, tanks, wells, and sacrificial posts, and could such a person as he commit, because he is poor, a sinful deed of the kind, for the mere trifling thing of gold? (*In great anger.*) You son of a slave-wench, you brother-in-law of the king, Samsthanaka, you libertine, you slanderer, you buffoon, you gilded monkey, say it before me, how my dear friend who does not gather flowers by dragging the blossomed jasmine creeper, for fear that a twig, by being so drawn, would be broken asunder, how such a person could commit a sinful deed of this kind that is censurable in the eyes of both the worlds. Stay for a time you son of a bawd, stay a while! I will split your head into a hundred pieces with this staff of mine which is as crooked as your heart.

*Sak.*—( *Angrily.* ) Listen to that, gentleman, listen to that! My contention, rather my law suit, is against Charudatta. What right has this man who has a head that looks a caret, to split my head into a hundred pieces ? Not so much. You son of a slave-wench! You wicked fellow! (*Maitreya raises his staff, and repeats the above said words. Sakara rises angrily and strikes him. Maitreya strikes doubly in return. They beat each other. During the scuffle the ornaments fall from Maitreya's girdle.* )

*Sak.*—(*Picks up the jewels and examines them. With great fear and excitement.* ) Look, gentlemen, look! Really, these are the ornaments of that pitiable damsel ( *Pointing to Charudatta.* ) For a trifling thing of this, she was murdered, and killed, too.

( *The judges all of them remain with their heads bent down.* )

*Cha.*—( *Aside to Maitreya.* )

These ornaments which fell down because of the adverseness of my fate, and which thus became open to view at such an ill hour as this, will certainly cause my ruin. (31).

*Mait.*—Sir, why don't you simply tell the truth ?

*Cha.*—My friend.

The royal eye is short-sighted, and so does not perceive the realities. Speaking truth results in mere misery, and in glorious death is its end. (32).

*Judge.*—Alas! Alas!

Another planet has risen like a comet by the side of Jupiter who is himself powerless and who has the planet Mars opposed to him. (33).

*Gild-president and clerk*—( *Beholding the ornaments. To Vasantasena's mother* ) Madam, look at these ornaments attentively and see if they are the same or not.

*Old woman.*—( *Looking at them.* ) They are similar, but not the same.

*Sak.*—Oh, you old bawd ? You confess it with your eyes, but hide it with your lips.

*Old woman.*—Away, you scoundrel!

*Gild-president and clerk.*—Speak carefully. Are these ornaments the same, or not!

*Old woman.*—Sir, the workman's skill captivates the eye. But really they are not the same.

*Judge.*—My good woman, do you recognize these jewels ?

*Old woman.*—I say they are not the same and I don't recognize them. Rather it may be that they were perhaps made by the same workman.

*Judge.*—Gild-president, see !

Of course, ornaments prepared by human agency can well resemble one another. Workmen, after the analogy of one can, by the dexterity of their hand, fashion another which will be exactly identical with the prototype. (34)

*Gild-president and clerk.*—Do these ornaments belong to Charudatta ?

*Cha.*—No ! No !

*Gild-president and clerk.*—Then, whose are these ?

*Cha.*—They belong to the daughter of this worthy lady.

*Gild-president and clerk.*—How are these removed from her ?

*Cha.*—Thus they were separated. Yes, in this way.

*Gild-president and clerk.*—Worthy Charudatta, truth must be spoken here. See ! See !

By speaking truth, happiness is obtained in this world, and no sin is committed when truth is spoken. Truth is a word of two sacred syllables, and so don't hide truth by uttering a lie. (35)

*Cha.*—I don't recognize the ornaments as ornaments, but I understand they were taken from my house.

*Sak.*—You have enticed her into the garden, and murdered. And now you hide it by deceitful and cunning tricks.

*Judge.*—Worthy Charudatta, let truth be narrated.

Undoubtedly, the heavy lashes shall fall relentlessly on your tender body, and along with them our desires also shall fall. (36)

*Cha.*—I was born, of a family of sinless persons and also I commit no sin. If I am deemed by you to be a sinner, then what avails my being sinless ? (37)

(*Aside*)—There is no use of my life at all, when I am deprived of Vasantasena.

(*Aloud*).—Sir, why waste words ? By me, a cruel sinner who has not known the two worlds, a damsel, or better a gem—he will say the rest. (38)

*Sak.*—Was ! Aye, you yourself say " I killed her. "

*Cha.*—You have said it.

*Sak.*—Listen, my masters, listen ! He murdered her ! He alone ! All doubts are gone. Let capital punishment be inflicted on this poor Charudatta.

*Judge.*—Beadle, we must do as the king's brother-in-law says. Guardsmen, let this Charudatta be taken prisoner. ( *The guardsmen do so.* )

*Old woman*—Be pacified, good gentlemen, be merciful.

( *She repeats what she had said before, beginning "When the golden casket etc. etc."* ) If my daughter is killed, she is killed. Let him live a long life for my sake. Besides, the legal proceeding is between the complainant and the accused. I am the real complainant. So let him go free !

*Sak.*—Begone, you born slave ? Go away. What have you to do with this ?

*Judge.*—Go, madam. Guardsman, conduct her forth.

*Old woman*—Oh, my child, my son ? ( *Exit, weeping.* )

*Sak.*—( *To himself.* ) I have done in respect of this individual something worthy of myself. Now I will go. (*Exit.*)

*Judge.*—Worthy Charudatta, the decision lies with us, but the rest depends on the king. And yet, beadle let this be submitted to the notice of the king Palaka.

This convicted culprit is a Brahman, and Manu says that capital punishment cannot be inflicted on such a one. He may be banished from our realm, with all his wealth uninjured. (39)

*Beadle.*—Yes, your honour. ( *He goes out, then re-enters in tears.* ) Oh, sirs, I had been there, and king Palaka says: "In as much as he killed Vasantasena for the trifle of wealth, these same jewels shall be hung about his neck, the drum shall be beaten, he shall be conducted to the southern burial-ground, and there impaled." And whoever else shall commit such a crime, shall be punished with like dreadful doom.

*Cha.*—Oh, how wanton and inconsiderate is this act of King Palaka ! Rather.

It is in this way that rulers of the earth thrown by their ministers into the fire of such sort of equity, most rightly attain a miserable plight ( i. e. become foul sinners ). (40).

And again :—

It is through men of this type, that are servile, timid and cunning and that pervert the king's true sense of justice that thousands of innocent people were killed and are continued to be killed even now. (41)

My friend Maitreya, go, and salute the divine mother in my name. Look after my son Rohasena.

*Mait.*—When the root is cut away, how can the tree be saved ?

*Cha.*—No, not so.

When man departs to worlds above. the reflection of him yet remains in his son. So whatever love you have for me, let it be bestowed, for me, on my son Rohasena, (42)

*Mait.*—O ! dear friend, being your dear friend, how can I preserve my life, when I am deprived of you ?

*Cha.*—You look after Rohasena too, so well.

*Mait.*—I will. It is quite proper.

*Judge.*—My good beadle, take away this fellow.

( *The beadle does so.* )

*Judge*—Who is there ? Let orders be given to Chandalas.

( *The guardsmen loose their hold on Charudatta, and all of them go out.* )

*Beadle*—Come here, sir.

*Cha.*—( *Mournfully repeats the verse already said, beginning with " My friend Maitreya etc. etc." In the air* ) If in my trial I was put to the test of poison, water, scale, or fire, and had I fallen therein, then it should have been decided that the sword might be applied to this body. But as you slay me, an innocent Brahman, on the mere malicious charge of an enemy, you shall be hurled into the very interior regions of the hell, together with your sons, grandsons, and all others of your progeny. (43)

I am coming just now.

[ *Exeunt Omnes.* ]

———

# ACT X.

—:o:—

( *Then enter Charudatta, accompanied by two Chandalas.* )

*Chandalas*—what is there to consider ( to be afraid of )? Inquire not the reason. We are clever in new modes of killing and fettering. We are expert in chopping off the heads, and in impaling in a short time. (1)

Make way, gentlemen, make way ? This is the worthy Charudatta.

He is garlanded with flowers of fragrant oleander, and he is in the custody of us, who are his executioners. His lustre fades gently little by little, like a lamp the oil of which is exhausted. (2)

*Cha.*—( *Mournfully.* )

My body is drenched with drops of tears, it is covered with flowers of the graveyard, and coated with red sandal, and my limbs are soiled with dust. These crows, cawing harshly and discordantly are anxious to eat up this body of mine, as if it were an oblated offering left unto them. (3)

*Chan.*—Go out of the way, gentlemen, go out of the way.

Why do you gaze on this goodly tree, to be cut asunder by the fall of the cruel axe——this goodly tree in the form of the noble and virtuous Charudatta, the peaceful resort for birds in the form of good persons. (4) Come, Charudatta, come !

*Cha.*—Inscrutable are the ways ( vicissitudes ) of human destiny, in as much as I am converted into a beast of offering. (5)

( *Observing in front of him.* ) Alas for the judgment of men! ( *Mournfully.* )

Seeing what has befallen me, these citizens shed tears profusely and curse being born a man ; and being unable to save me, they bless me with the words " May you attain Swarga ? " (6)

*Chan.*—Get away, gentleman, get away ! Why do you see this !

Indra-pole's being carried off, the delivery of a ( pregnant ) cow, the falling down of the stars, the slaying of a good man—all these four things are never to be observed by people. (7)

*Chan.* I—Look. Ahinta ! Look, man !

If the best of the citizens is to be put to death at the behest of Fate, do the heavens weep, or does the thunderbolt fall when there is no cloud ? (8)

*Chan.* II—Aye, Goha ;

The heavens do not weep, nor does the thunderbolt fall when there is no cloud. But torrents of water fall from clouds of crowded women, in the form of gushing tears. (9)

And again ;

While the poor victim is being led to the execution ground, each and every one weeps so much that the dust in the streets being wet with tears does not rise at all. (10)

*Cha.*—( *Observing with dejection.* )

These women who stay in their mansions, with their faces emerging through half shut windows, lament for me " Alas for Charudatta ? " and they shed profusely floods of tears, as if through a conduit. (11)

*Chan.*--Come, Charudatta come ! Here is the place of proclamation. Beat the drum, and proclaim the sentence.

Listen, gentlemen, listen ! This person is the grandson of the merchant Vinayadatta, and the son of Sagardatta, and he goes by the name of worthy Charudatta. This culprit for the sake of a mere trifling thing as gold enticed the courtezan Vasantasena into the lonely garden Pushpakaranda and had her murdered there by forcibly strangling her. He was caught with the stolen property and he himself confessed his guilt. We have been therefore orderd by King Palaka to execute him. And if any other commit such a crime objectionable in this world and in the next, then he will be condemned by King Palaka with a like punishment.

*Cha.*—(*Despondently. To himself.*)

My lineage, sanctified by the performance of hundreds of sacrifices, was in my former days highly glorified in sacrificial assemblies by the chantings of Brahamans at the sacred alter ; but now when I am about to be put to death, such a lineage is publicly announced by sinful men of ;completely different type at the place where the penal sentence is proclaimed.

(*He trembles and stops his ears.*) Vasantasena, Oh, my beloved ?

Your teeth were radiant like the white and resplendent rays of the moon, and your lower lips resembled the red and beautiful coral. How shall I, helpless as I am, drink the venom of illfame, after having quaffed the ambrosia from thy mouth ? (13)

*Chan.*—Make way, gentlemen, make way !

This treasure of gems consituted by virtues, this bridge whereby the good men cross their miseries, this ornament not of gold of the city, is being removed to-day out of it. (14)

And again :

In this world, each and every one feels, for only those who are already happily situated in life ; but it is hard to get a single individual who will do good to the distressed and the miserable. (15)

*Chan.*—*(Looking about in all directions.)*

These friends of mine move at a great distance from me with their faces covered with the hem of their garments ; even a stranger becomes a friend of the well-to do while none is a friend of him who finds himself in adverse circumstances. (16)

*Cha.*—The way is made, and the high road is cleared. Lead on the condemned criminal.

*(Charudatta deeply sighs, and repeates as said above "O Maitreya etc. etc.")*

*(Voices behind the scences.)*

Ah ! My papa ! Ah, my friend !

*Cha.*—*(Listening, mournfully.)* Oh, you are the best of your own caste, and I desire to beg a favour at your hands ?

*Headsman.*—Why do you beg a favour at *our* hands ?

*Cha.*—Heaven forbid ! A Chandala is not so wanton and careless as Palaka, nor is he a man of bad conduct like Palaka. I beg to see the face of my son in order that I may be happy in the other world.

*Chan.*—Let it be done so.

*(A voice behind the scenes.)* Ah, papa ! Ah, father !

*(Charudatta hears the words and mournfully repeats his request.)*

*Headsmen.*—Citizens, make way for a moment. Let this noble Charudatta have a look at his son's face, *( Turning to the back of the stage. )* Sir, come this way, come this way. Come boy, come.

*( Then enter Maitreya with the little boy. )*

*Mait.*—Make haste, my dear boy, make haste ! Your father is being led to be put to death.

*Boy.*—My papa ! Oh ! My papa !

*Mait.*—Ah, my dear friend ! Where must I behold you ?

*Cha.*—*(Seeing his son and his friend.)* Ah, my son. Ah Maitreya ! *(Mournfully.)* Alas !

I shall, in the other world suffer long from thirst, for his libation of water at my funeral rites is too insufficient for me. (17)

What shall I give my son ? *(He looks at himself, and looks at the sacred thread also.)* Yes, this at least is mine.

Though unadorned with pearls or with gold, it is, neverthless the ornament of the Brahmans, and it is through this that oblations or libations are offered to the gods or to the manes. (18)

*(He gives the sacred thread.)*

*Chan.* I—Come, Charudatta, come!

*Chan.* II—Why do you call the noble Charudatta without some word of respect attached to his name? For see,

In prosperity or in adversity, by the night or the day, the invulnerable Fate holds its own course like an unrestrained young mare. (19)

And again:

Titles are empty things; what has he done that we should not bow our heads before him? Although Rahu may seize the moon, is she not adored by men? (20)

*Boy.*—You, Chandalas, where do you lead my father?

*Cha.*—Wearing a garland of oleander round my neck, carrying gibbet on the shoulder, and grief in the heart, I follow these now to the place of execution, like a he-goat that is led to the place of immolation to be slaughtered in the sacrifice. (21)

*Chan.* I—My boy,

We are not really Chandalas, even though born of the Chandala race. Those sinful men who dishonour and disgrace the virtuous, they alone are Chandalas. (22)

*Boy.*—Then why do you kill my father?

*Chan.* I—O! Long-lived one, it is the order of the king that is to blame, and not we.

*Boy.*—Slay me but let go my father.

*Chan.* I—O! Long-lived one, may you who speak thus live long!

*Cha.*—*(Embracing his son, with tears in his eyes.)*

Alike to the rich and the poor, this ( act of embrace ) is the all-in all of affection, and it soothes and calms the heart though consisting neither of sandal nor of *Usira*. (23)

*( He repeats again. " Wearing around the neck etc. ) "*

*( He looks about. To himself. )* ( He repeats again. " *These* friends *of mine etc. etc.* " )

*Mait.*—My good men, let my dear friend Charudatta go free but slay me instead.

*Cha.*—Heaven forbid! *( Looking about. To himself. )* Now I understand. ( Repeats verse 16; *Aloud*—repeats verse 11. )

*Headsman.* I—Go away, gentleman, go away!

Why do you gaze on this good person, in whom all hopes of life are lost through a mere dirty scandal, and who resembles a golden pitcher sinking into a well, the rope being snapped. (14)

*Cha.*—( *Mournfully.*—Repeats verse 13. )

*Headsman* II,—Aye, proclaim the sentence again.

( *The headsman does so.* )

*Cha.*—Because of adversity I have already become reduced to this wretched and despicable condition the fruit whereof is the end of my life. This proclamation gives my mind intense pain, that I have to hear it proclaimed that such a one as she has been murdered by me. (25)

( *Then enter Sthavaraka, fettered in the palace tower.* )

*Sthavaraka.*—( *Listening to the proclamation, with sorrow.* ) What! The innocent Charudatta being put to death! I have been chained by my master. Hell, I shall cry aloud listen gentlemen, listen! It was I, sinner that I am, that led, Vasantasena to the old garden Pushpakaranda, because she mistook my chariot for another. And then my master, seeing that she would not love him strangled forcibly this woman, and murdered her, and it is not the worthy gentlemen that did it. What! They are so far away that no one hears me. What shall I do then! Shall I cast myself down? ( *Reflecting.* ) If I do so, then the noble Charudatta will not be put to death. Well, I shall throw myself down from the palace tower through this dilapidated window. Better that I should die but not the noble Charudatta, the tree wherein noble bom youth dwels. If I die thus, I have attained heavens. ( *Throwing himself down.* ) Wonderful! I am not dead, and my fetters too, are broken. I shall now follow the noise of proclamation by Chandalas. ( *He discovers the Chandalas and hastens forward.* ), Ho, Chandlas, make way, make way!

*Headsmen.*—Man, who seeks way?

( *Sthavaraka repeats as above-said " Listen, gentlemen, listen etc. etc. etc."* )

*Cha.*—Who is it that comes at this hour, while I am caught amidst the snare of Yama, like the Drona-clouds, when the crops ( i. e. to renovates them ) are parched by drought? (23)

Listen! do you hear what I say?

I am not afraid of death but my soiled same affects me very much. My death, without my good name being affected, would be equal in my eyes to the birth of a son.

And again.

By that mean blockhead, whom I never hated, and who is base and corrupted, I have been ruined as if by an envenomed arrow. (28)

*Headsmen.*—Sthavaraka, are you telling the truth?

*Serv.*—Quite true. In order to keep me from telling any body, I was thrown into chains, and imprisoned in the tower of his palace.

*Sak.*—( *Entering. In great joy.* )

I had my dinner in my own palace, and I ate rice with meat, acid sauce, vegetables soup and fish, boiled rice and rice boiled with coarse sugar. (29)

( *He listens.* ) The headsman's voice ! They sound like a broken brass cymble. I hear the music of the fatal drum and the kettle-drums, and so I infer that the pitiable poor Charudatta is led to the place of execution, I shall behold it. Really, the destruction of a foe is the greatest delight to my heart. Besides I have heard that a man who sees his enemy being killed, will not have sore eyes in his next birth. Like a worm that had crept into the bulb of a lotus-stalk, I looked for a hole to get out, and brought about the ruin of poor Charudatta. Now I will get up to the tower of my own palace and witness my heroic deed. ( *He does so and looks about.* ) Wonderful ! What a crowd of people there is, when this poor Charudatta is led to the place of execution ! What would it be when a great and grand personage like me is led to his death ? ( *Beholding* ) Look ! He is led to the south, adorned like a young bull. But why was the proclamation made near my palace tower, and why was it stopped ? ( *He looks about.* ) What ! My servant Sthavaraka too, is not here. May it be that he has run away and betrayed the secret I shall now look for him. ( *He gets down and approaches the crowd.* )

*Serv.*—( *Beholding him.* ) There he comes, good gentlemen.

*Headsman.*—Make way ! Make room ! Fasten the door and remain silent. Here comes a mad bull whose horns are sharp with wickedness. (30)

*Sak.*—Aye ! Make way ! Make way ! ( *He approaches.* ) Sthavaraka, my little son, my servant, come, let us go home.

*Serv.*—You scoundrel ! Are you not content with having murdered Vasantasena ? And you now make an attempt to murder the noble Charudatta who is the wish-yielding tree to the needy ?

*Sak.*—I resemble a gemmed pot and I kill no woman.

*Crowd.*—Ho ! You alone murdered her, and not the noble Charudatta.

*Sak.*—Who says that ?

*Crowd.*—( *Pointing to Sthavaraka,* ) This good gentleman.

*Sams.*—( *In great fear. To himself.* ) Merciful heavens ! Why was not the slave, Sthavaraka, chained by me very well ?

Indeed, he was the witness of my crime. ( *Reflecting* ) I will do it this way. ( *aloud.* ) He utters a lie, masters. This servant of mine' was caught by me while stealing gold, and he was beaten, murdered, and imprisoned by me. Be bears therefore an enmity for me, and what he says isn't true.

( *He secretly hands Sthavaraka a bracelet and whispers* ) Sthavaraka. my little son, servant, take this and say something different.

*Sarv.*—( *Takes it* ) Look, gentleman, look! He is trying to allure me through gold.

*Sak.*—( *Snatching the bracelet from him.* ) This is the golden ornament on account of which he was enchained by me. ( *In great wrath.* ) Look here, headsmen! I put him in charge of the gold-chest, and when he stole the golden ornament, I murdered him and beat him. If you don't believe it, just look at his back.

*Headsmen*—(*Beholding.*) He speaks right. A branded servant is really a prattler.

*Serv.*—Alas! This is the fault of being a servant that nobody believes him even though he speaks truth. ( *Mournfully.* ) Noble Charudatta, I have no further power. ( *He falls at Charudatta's feet.* )

*Cha.*—( *Mournfully.* ) Rise up, you, my good man, who take compassion on innocent men in adversity, who are come to befriend me without the expectation of any return, and who are of a virtuous disposition. You have made great efforts to liberate me, but Fate alone does not co-operate with you. What can you do more? (31)

*Headsmen*—Master, beat your servant and banish him away.

*Sak.*—Get away, you fellow! ( *He drives him away.* ) Headsmen, why do you linger? Slay him.

*Headsmen.*—Kill this man, along with his son.

*Cha.*—This fool is likely to do anything. Go my son, to your mother.

*Roha*—What should I do if I were to go?

*Cha*—You should at once resort to some hermitage taking your mother along with you lest for the fault of your father you too will be reduced to this condition. And you my friend, take him and go. (32)

*Mait.*—O friend, is this the opinion you have found of me that I will hold my breath without you?

*Cha.*—Friend, your life is in your power and it is not proper for you to cast it away.

*Mait.*—( *To himself.* ) It is quite true, but yet I will not be able to live, separated from my dear friend. So I shall hand over the

little boy to the Brahman lady, his mother and follow my dear friend even in death. ( *Aloud.* ) Friend, I will take this boy away at once. ( *He embraces Charudatta then falls at her feet. Rohasena does the same weeping.* )

*Sak.*—Aye ! Do I not tell you to kill Charudatta, along with his son ?

( *Charudatta betrays fear.* )

*Headsmen.*—The king's orders to us are not to the effect that Charudatta is to be killed along with his son. Go away boy, go away ! ( *They send him away.* ) Here is the third place of proclamation. Beat the drums. (*They proclaim the sentence again.*)

*Sak.*—( *To himself* ) What ! These citizens do not believe it ! ( *Aloud* ) You fellow, Charudatta these citizens do not believe it. Say it with your own tongue, " I murdered Vasantasena. "

( *Charudatta remains silent.* )

*Sak.*—Aye, Chandala fellow ; this fellow of Charudatta won't speak. Just make him speak, beating him with this old bamboo stick, or with a chain.

*Headsmen* I—*(Raising the stick.)* Oh, Charudatta speak !

*Cha.*—*(Mournfully.)*

Fallen as I am in this vast ocean of sorrows, I have nither fear nor any mental affliction. But the fire of public censure does alone pain me to the quick, when I have to declare that I destroyed my beloved. (33).

( *Sakara does similarly again.* )

*Cha.*—O ! Citizens ! ( *He repeats again. " By me. a cruel sinner etc. etc. etc."* )

*Sak.*—Killed her !

*Cha.*—So be it !

*Chandala* I—Aye ! It is your turn to kill him.

*Chandala* II—No, yours.

*Chan* I.—Well, let us reckon out. ( *Drawing lines in various ways.* ) Well, if it is my turn to kill him, then stay just for a minute.

*Chan.* II—What for ?

*Chan* I—Aye when my father was going to heaven, he told me—" Son Viraka, if it is your turn to kill him, don't kill the victim too quickly. "

*Chan* II—Aye, what for ?

*Chan* I—Perhaps some good man may give money and liberate the criminal. Perhaps a son may be born to the king to the celebration of which festive occasion all the criminals may he liberated.

Perhaps an elephant may break loose from its chains and the prisoner may be let off in the excitement. Perhaps there may come a change of kings, and all the prisoners may be set free.

*Sak.*—What? What? A change of kings?

*Chan* I—Well, let us rockon out whose turn it is to kill.

*Sak.*—Aye! Kill Charudatta very quickly.

*(Taking Sthavaraka remains in a retired place)*

*Chan* I—Noble Charudatta it is the king's orders that are to blame, and not we, two, chandalas. Think then of what you needs must think.

*Cha.*—I am now slandered by irony of Fate, by the word of men in power and if in spite of it, my virtue is to prevail, may she herself, whether she dwells in heaven or elsewhere, remove out of her natural generous disposition this stigma cast on my name! (34) Sir where am I to go now?

*Chan—(Pointing ahead.)* Here is seen the southern burial ground, even at the sight of which the criminals lose their life. Look! Look!

The big jackals drag one half of the mangled body, while the other half clinging to the gibbet is like a mask of loud laughter. (35)

*Cha.*—Alas! Unfortunate I am. *(He sits down in grief.)*

*Sak.*—I will not go yet. I will just see Charudatta executed. *(Walking about and gazing.)*

What! He is seated!

*Chan.*—Charudatta, are you afraid of death?

*Cha.—(Rising hastily)* Fool! *(He again repeats X 27 I am not afraid of death, but my soiled fame etc, etc.)*

*Chan*—Noble Charudatta, even the sun and the moon, dwelling in the heavens, are over-taken by disaster, how much more, death-fearing creatures, and men! In this world, those who rise do fall, and those who fall do rise again. From him who rises and falls, his body drops like a garment. Taking these thoughts, you get yourself bold *(Towards Chan. II)* Here is the fourth place of proclamation. Let us proclaim the sentence. *(They shout once again.)*

*Cha.*—Vasantasena! Oh my beloved!

*(He repeats again verse 13)*

*(Enter in great agitation Vasantasena and the mendicant.)*

*Mendi*—My mendicancy has been graced by me when I had to give life to Vasantasena who fainted in an out of the way place. Desciple of Buddha, whither shall I lead you?

*Vas.*—Really, to the house of the noble Charudatta. revive me with the sight of him as the water lily is revived by the moon.

*Mendi*—( *To himself.* ) By which road shall I enter? (*Reflecting.*) I shall enter by the King's high-way alone. Worshipper of Buddha, come, here is the King's high-way. ( *Listening.* ) But what is this great tumult that I hear on the king's high-way?

*Vas.*—(*Observing before her.*) Why, there is a great crowd of people before us! Pray find out, sir, what it means. All Ujjayini is elevated on one side as if the earth bore an uneven load.

*Chan.*—Here is the last place of proclamation. Beat drum Proclaim the sentence! (*They do so.*) Oh, Charudatta, be ready. Don't be afraid. You will die quickly.

*Cha.*—Ye respectful gods!

*Mend.*—(*Listening in great agitation.*) Worshipper of Buddha, Charudatta is being put to his death because you were murdered by him.

*Vas.*—(*In terror.*) Alas! Alas! For my wretched sake the noble Charudatta, put to death! Sir, quickly lead me thither.

*Mend.*—O, worshipper of Buddha, hasten, hasten, to comfort the noble Charudatta, while yet he lives. Make way, gentlemen make way!

*Vas.*—Make way, make way!

*Chan.*—Noble Charudatta, it is the king's command that is to blame. Think then of what you needs must think.

*Cha.*—Why waste words? (*He repeats again X, 34 "I am now slanderd etc. etc.,"*)

*Chan.*—(*Drawing his sword.*) Noble Charudatta, stand erect and we with one stroke kill you and send you to heaven, (*Charudatta remains erect.*)

*Chan.*—(*He raises his arm to strike. The sword falls from his hand.*) What!

I fiercely grasped in my fist my sword that is deadly like the lightning, and yet why did it fall to the ground? (36)

In as much as this has happened, I infer that the noble Charudatta will not die. Have mercy, O mighty goddess of Sahya hills, have mercy! If only Charudatta might be saved then the family of us, Chandalas, will be highly favoured.

*Chan.* II—Let us do as we were ordered.

*Chan.* I—Well, let us do so.

(*They make ready to inpale Charudatta.*)

*(Charudatta repeats again X, 34 " I am now slandered by irony of etc etc." )*

*Mendicant and Vasantasena. (Observing what is being done.)* 'Gentlemen,' Hold, hold!

*Vas.*—Good gentlemen! Here I am that unfortunate lady for whose sake he is being put to death.

*Chan*—( *Perceiving her.* )

Who is this woman that runs towards us with dishevelled locks and uplifted arms, and loudly calls on us to forbear? (37)

*Vas.*—Oh, Charudatta! what does this mean? ( *She falls on his breast.* )

*Mendi.*—Worthy Charudatta, what does it mean? *(He falls at his feet.)*

*Chan.*—*(Withdrawing in fear.)* What! Vasantasena! How very lucky that we did not put him to death, who was quite innocent.

*Mend.*—*(Rising.)* Thank Heaven! Charudatta is alive.

*Chan.*—And shall live a hundred years.

*Vas.*—( *In joy.*) am brought back to life again.

*Chan.*—The king is at the place of sacrifice. Let us report to him what has taken place.

*The two Chandalas start to go away.*

*Sak.*—*(Beholding Vasantasena and trembling with fear.)* Ah! Who has restored this slave wench to life? She breathes again quite well. Very well I will run away. ( *He runs away.* )

*Chan.*—*(Approaching )* Well, our orders from the king were really to put the man to death who murdered Vasantasena. Let, us therefore, go after the king's brother-in-law.

*( Exeunt the two Chandalas.)*

*Cha.*—( *In amazement.* )

Who is it that comes at this hour, when the weapon is uplifted, and when I am in the jaws of death, like the shower from the Drona-clouds when the crops are parched by drought? (38)

( *Beholding her.* )

Is this a second Vasantasena? Or has she herself come here from heaven? Or is it owing to the illusion of my mind that I see her? Or is she the same Vasantasena who never died? (39)

Or again.

Did she return heaven with a desire to restore me to life? Or has any one else in her likeness come hither? (40)

*Vas,*—( *Rises in tears and falls at his feet.* ) Noble Charudatta I am that wretch on whose account you have been reduced to this miserable plight.

(*Voices behind the scenes.*) A miracle, a miracle ! Vasantasena lives. ( *The bystanders repeat the words.* )

*Cha.*—( *Listens, then rises suddenly, embraces Vasantasena and closes his eyes. In a voice trembling with emotion.* ) My love ! you *are* Vasantasena.

*Vas.*—That same unhappy woman.

*Cha.*—( *Gazing upon her joyfully.* ) Can it be Vasantasena herself ? ( *In extreme happiness.* )

Whence does she, bathing her breasts with flow of tears, come like the Divine lore to revive me who am within the grasp of death ? (41)

My beloved Vasantasena.

It was on your account that this body of mine was about to be destroyed, and by you alone it has been once more liberated. Ah ! Marvellous indeed is the efficacy of the union with the beloved. What else can call the very dead to life again ?

And again, behold, my dear, now that you, my beloved, have come again, these emblems ( that lately denoted death and shame ) are indicative of nuptial joy, this very same crimson vesture shines like the bridegroom's garb, this red garland like the bridegroom's festoon, and these drums resounding fiercely seem to proclaim the joy of marriage. (43)

*Vas.*—Indeed, this attempt is the outcome of your extreme generosity.

*Cha.*—My beloved.

That powerful enemy who had conceived bitter hatred against me long before, and who is doomed to hell, charged that you were killed by me, and almost ruined me. (44)

*Vas.*—( *Closing her ears.* ) Heaven forbid ! By the self same king's brother-in-law I was despatched.

*Cha.*—(*Seeing the mendicant.* ) Who is this ?

*Vas.*—By that wicked fellow I was despatched, and this respectable gentleman restored me to life.

*Cha.*—Who art thou, disinterested friend ?

*Men.*—Your honour does not recognize me. I was your honour's shampooer and my name was Samvahaka. I was seized by gamblers for my dues, and this honoured lady redeemed me with her ornaments on the ground that I was your honour's servant. Being disgusted with gambling, I became a Buddhist mendicant.

This honoured lady came to the old garden Pushpakarandaka, by a wrong carriage and was forcibly strangled by that wicked fellow with the noose of his arms because she would not love him. And I saw her there.

*( Voices behind the scenes. )*

Victory to the Bull bannered god, the despoiler of Daksha's sacrifice! Glory to the six-faced conqueror, the cleaver of the Krouncha mountain! And Victorious is now Aryaka, the destroyer of his powerful adversary, over the widespread earth that has white Kailasa for its banner.

*Sarvilaka.*—( *Entering quickly.* )—

I slew the cursed King Palaka and quickly installed Aryaka as the sovereign. I respectfully received on my head his orders as a divine residium of flowers and I am going now to liberate Charudatta from his calamity. (46)

The enemy was vanquished who was abandoned by his army and ministers, the citizens were consoled, and by means of force absolute sway has been won over the whole earth, like Indra, the enemy of Bali ( holds in heaven ). (47)

*( Looking in front of him. )*

Very well; he must be near at hand by this assemblage of people. Let this attempt of King Aryaka bear the fruit of restoring Charudatta to life. ( *Hastening very quickly.* ) Fools, make way! ( *Beholding with joy.* ) What! Does Charudatta live,—Vasantasena too? Really my monarch's wishes have been all fulfilled.

Ah! Luckily I shall for a long time behold him who is like the moon free from eclipse and accompanied by the moonlight,—him who was borne safely over a boundless ocean of misery by the virtuous and well-behaved beloved, as if by a well-steered boat drawn by the ropes. (48)

How shall I, a great sinner as I am, approach such a lofty individual? Or rather, straightforwardness shines everywhere. (*Approaching with folded hands. Aloud.*) Respected Charudatta!

*Cha.*—Who are you, sir?

*Sarv.*—I am he who forcibly entered your mansion by effecting a breach thereof, and took away the pledge entrusted to your care, and a great sinner am I, and now do I seek thy refuge. (49)

*Cha.*—Not so, my friend. Thereby you brought about this friendship between us. ( *Embraces him.* )

*Serv.*—Moreover.

The noble Aryaka, the protector of birth and honour, killed the wicked King Palaka, like a victim on the sacrificial ground. (50)

*Cha.*—What ?

*Serv.*—He who once got into your chariot, and sought your protection has now killed King Palaka, like a victim at a duly performed sacrifice. ( 51 )

*Cha.*—Sarvilaka, is this Aryaka the one who was unreasonably brought from the hamlet and kept in confinement by Palaka and who was liberated then by you ?

*Serv.*—Certainly so.

*Cha.*—It is a very happy news to me.

*Sarv.*—The kingdom of Kusavati on the banks of the river Venu has been bestowed on you by your friend Aryaka, as soon as he was installed as king in Ujjayini. Let therefore the request of a friend be first respected. ( *Walking about.* ) Aye bring along that wretched brother-in-law of the king.

( *Bahind the scenes.* )

As Sarvilaka commands.

*Sarv.*—Worthy sir, the King Aryaka submits that this sovereignty of his was earned through your excellent virtues, and therefore let it be enjoyed by you.

*Cha,*—What ? Sovereignty obtained through my virtues ?

( *Behind the scenes.* )

Aye, brother-in-law of the King, come, come. You better enjoy now the fruits of your vicious conduct.

( *Then enter Sakara, accompanied by the king's servants, and his arms being tied behind him* )

*Sams.*—Alas ! Alas !

I am bound and dragged along from a distance as if I were a restive ass or a rabid dog. ( *Looking in all directions.* ) The king's servants are all around me. Therefore helpless that I am where can I take refuge ? (*Reflecting.*) Very well. I will have recourse to him alone who is ever attached to those who seek his protection. ( *Approaching* ) Worthy Charudatta, protect me, protect me. ( *He falls at his feet.* )

( *Behind the scenes.* )

Let him alone, worthy Charudatta: leave him to us, we will despatch him.

*Sak.*—( *Towards Charudatta,* ) Oh, refuge of the hepless, save me, save me.

*Cha.*—( *Compassionately.* ) Banish your terror ; no fear to him who seeks refuge with me.

*Sarv.*—( *In excitement.* ) Drag him away from near Charudatta. ( *To Charudatta.* ) Tell us what is to be done to this wretch.

Shall we have him well tied and dragged along and devoured by the dogs or shall we hoist him on the stake or shall we cut him by a saw ? (53)

*Cha.*—Are you going to abide by whatever I say, in respect of him ?

*Sarv.*—Why doubt it ?

*Sak.*—Master Charudatta, I seek thy refuge. Protect me, protect me. You do what shall be most befitting to you. I shall no more act in this way.

( *Behind the scene* )

( *Mob.* ) Kill him ! Kill him ! Why should a sinful wretch be suffered to live ?

( *Vasantasena takes the garland off Charudatta's neck and throws it on Sakara.* )

*Sak.*—Gentle daughter of a courtezan, have pity upon me ! I will never kill you again. Protect me, protect me.

*Sarv.*—Take him away. Worthy Charudatta, command us as to what should be done in respect of this sinful wretch.

*Cha.*—Will you do whatever I say, in respect of him ?

*Sarv.*—What doubt is there ?

*Cha.*—Truly ?

*Sarv.*—Truly.

*Cha.*—Let him be quickly.

*Sarv.*—Despatched ?

*Cha.*—No. No.—Set free.

*Sarv.*—Why so ?

*Cha.*—An humbled foe, who prostrates at the feet and seeks refuge, must not be killed by any weapon.

*Sarv.*—Very well, let him be devoured by dogs.

*Cha.*—Nay, not so.

His punishment must be mercy. (54)

*Sarv.*—Oh ! Wonderful ! What shall I do ? Let your Honour speak.

*Cha.*—Loose him and let him go.

*Sarv.*—Let him be liberated.

*Sams.*—Ah, I am again alive. ( *Exit he and the king's servants.* )

( *Voices behind the scenes.* )

( *Again behind the scenes.* )

Alas! Dhuta, the noble wife of the worthy Charudatta warding off her child clinging to her feet and to her raiment seeks to enter the blazing fire in spite of the entreaties of the weeping crowd.

*Sarv.*—(*Listening and facing the tiring room.*) How now Chandanaka, what is this?

*Chan.*—Does not your honour see yon crowd collected to the south of the royal palace? There the noble wife of the worthy Charudatta is about to enter the fire. Moreover, I told her, "Worthy lady, don't make a venture. The worthy Charudatta lives and is safe." But who in the agnoies of grief hears me or believes me?

*Cha.*—(*In grief.*) Alas, my dear, what is this that you attempt to do, while yet I live? (*Looking up and sighing deeply.*)

Noble lady! your virtues indeed are celestial and the sinful earth is not a fitting residence for them; still, faithful dear, it ill-behoves you to enjoy the heavenly bliss and leave the dear husband behind. (56) (*He faints*).

*Sarv.*—Oh! what a mishap!

We should at once proceed thither but alo! he has fainted. Ah! woe me! it seems that all conspire to snatch from us the reward of our exertions (to make our efforts fruitless) (56)

*Vas.*—Calm yourself, worthy sir. Hasten yourself to save the worthy lady. Otherwise, want of firmness may bring about much misery.

*Cha.*—(*Regaining his senses and getting up instantly.*) Ah! my beloved, where are you? Give me a word of reply.

*Cha.*—This, way, sir; this way!

[*Exeunt.*]

(*Then enter Dhuta as described, Rohasena holding her garment Vidushaka accompanying them, and Radanika.*)

*Dhuta*—(*Shedding tears.*) Child leave me, don't throw obstacles in my way. I am afraid of hearing any ill that may happen to my lord. (*Rises up and snatching off the end of her garment, walks in front of the fire.*)

*Roha.*—Worthy mother, wait for me: for I cannot keep my life, being deprived of you.

(*He quickly approaches her and again clasps her garment.*)

*Vib.*—The sages declare that it is sinful for a Brahman wife to mount a separate pile.

*Dhuta.*—Better if I sin than hear ill news regarding my husband.

*Sarv*—( *Looking in front of him* ) The worthy lady has come very near to the fire. Hasten, hasten.

( *Charudatta quickly walks about.* )

*Dhuta.*—Radanika, take hold of my child and I will do my desire.

*Rad.*—( *Mournfully.* ) I for one, would precede you in your act.

*Dhuta.*—( *Looking at Vidushana.* ) Sir, you better take hold of the child.

*Vid.*—( *In excitement* ) If you are intent on carrying out your desires, you must certainly give precedence to a Brahman. Therefore I shall precede you, worthy lady, in your act.

*Dhuta.*—What, neither listens to me ! ( *Embracing the little boy.* ) My dear child, you must protect yourself in order to offer libation to us. Of what avail are a man's desires in a matter beyond their reach ? ( *Sighing.* ) Certainly, your father shall not live to protect you.

*Cha.*—( *Listens and quickly approaches.* ). I live to protect the little boy. ( *He lifts the child in his arms and embraces him.* )

*Dhuta*—( *Beholding.* ) Aye ! There ! The very voice of my lord ! ( *Observing carefully and in great joy* ) Fortunately, it is my lord alone ! Joy ! Joy !

*Child.*—( *Beholding in great joy.* ) Ah ! my father embraces me ; ( *To Dhuta.* ) Madam, do you prosper. My father lives to protect me. ( *He embraces in turn.* )

*Cha.* (To Dhuta.)

My dearest love, what frenzy drove thee to have recourse to such a desperate venture while thy lord survives ? The tender lotus closes not its petals before the sun is set ( disappeared ).

*Dhuta*—Worthy sir, hence it is that it is spoken of as being inanimate.

*Vid.*—(*Beholding in joy.* ) I see my dear friend with these very eyes ? Wonderful is the effect of chastity ! For, by the very attempt to enter the fire, the union with her lord is obtained. ( *To Charudatta.* ) May you prosper, my dear friend !

*Cha.*—Come along Maitreya. (*Embraces him.*)

*Rad.*—How unusual the whole occurrence ! Worthy Sir, I salute you. ( *She falls at Charudatta's feet.* )

*Cha.*—(*Puts his hand on her shoulder.* ) Rise, good Radanika. ( *He raises her.* )

*Dhuta.*—( *Beholding Vasantasena.* ) Fortunately safe art thou, happy sister.

( *They embrace each other.* )

*Sarv.*—Luckily, worthy sir, all your friends and relatives are safe.

*Cha*—All through your favour.

*Sarv*—Worthy Vasentasena, the monarch is highly pleased with you, and honours you with the appellation of a bride.

*Vas* —Worthy sir, I am grateful.

( *Sarvilka throws a veil over her,* )

*Sarv.*—( *To Charudatta.* ) What shall we do for this mendicant ?

*Cha.*—Sramanaka ( monk, ) what is thy desire ?

*Mend.*—Having observed all this change of events, I am attached all the more to the life of a mendicant.

*Cha.*—Friend, his resolution is firm. Let him be made the head of all the Buddhist monasteries on the earth.

*Sarv.*—As your Honour bids.

*Mend.*—I am glad, very glad.

*Vas.*—I am really alive now.

*Sarv.*—What shall be done regarding Sthavaraka ?

*Cha.*—Let him be made a free man: let him be a slave no more. Let the Chandalas be made heads of all Chandalas. Let Chandanaka remain as the principal Commander-in-Chief. That brother-in-law of the king, let him occupy the same post in which he was once employed.

*Sarv.*—Everything shall be done as your Honour bids, but only leave this fellow to us. We shall put him to death.

*Cha.*—Protection must be given to him who seeks refuge ( *He repeats stanza 54.* )

*Sarv*—Tell us what else is your pleasure.

*Cha.*—Do any of my wishes yet remain to be fulfilled ?

I have regained the purity of my character: this foe that fell at my feet has been set free; King Aryaka, my dearest friend, rules over the universe, having destroyed the enemies; this beloved of mine I have got again; and you, my friend, is re-united, to your beloved friend. What else is there that remains as yet unattained, and that I should request you to do ? (58).

This ( Omnipotent ) fate serving as an illustration of the maxim of the buckets attached to the water-wheel, empties some

and fills others to the brim, raises some to affluence and throws some others into penury or perplexes them with difficulties, and sporting thus with human beings, points out the conduct of the world to be made up of inconsistencies. (59.)

However, let there be this भरतवाक्य.

Let the kine yield milk and let the soil be fertile, may the cloud send down timely showers and gentle winds blow refreshing and gladdening the hearts of all mankind. May every living creature delight and rejoice and the pious Brahmans be constantly revered and honoured. May the prosperous and virtuous monarchs exterminate all their enemies and rule the universe! (60)

# APPENDIX I.

[ *Contributed by Pro. P. V. Kulkarni, M. A.* ]

## THE CHÁRUDATTA AND THE MṚCCHHAKAṬIKA.

The discovery and publication in the Trivendrum Sankrit Series of thirteen plays ascribed to Bhâsa has created such a sensation and revolutionized the prevailing notions about Sanskrit drama to such an extent that their importance has been epoch-making. So far as the Mṛcchhakaṭika is concerned, the publication of the Chárudatta or the Daridra-Charudatta has once for all exploded Pischel's theory which ascribed the authorship of the Mṛcchhakaṭika to Dandin, and has rendered incredible the longcherished opinion that the Mṛcchhakaṭika is the oldest of Sanskrit dramas. But at the same time the Chárudatta, instead of solving the problem of the Mṛcchhakaṭika, has rendered it more complicated. The two plays, when compared, present an uncommon phenomenon in Sanskrit literature. They contain in the first four acts the same plot, the same words, expressions, indentical verses and characters, with slight differences here and there, but at the same time possess different titles. The Chárudatta comes to an abrupt end at the close of the fourth act and the Mṛcchhakaṭika is carried on to the end of the tenth act to fulfil the requirements of a Prakaraṇa. This continuation renders possible the title Mṛcchhakaṭika on account of the incident of a clay toy-cart in the concluding act. Nor is the charge of

plagiarism levelled against the one or the other. Rhetoricians like Vâmana sometimes quote from the one or from the other, but they never talk slightingly of either of them. This has thickened the mystery of the two plays. Now under such circumstances as mentioned above one of the two must be the borrower. The Mṛcchhakaṭika in its prologue mentions the famous king Śûdraka to whom the authorship is ascribed. This prologue can have hardly been written by Śûdraka himself, as it would be absurd on his part to refer to his own death.[1] From the prologue, what can be gathered at the most is that the author of the Mṛcchhakaṭika was Śûdraka and nothing else.[2]

Prof. Konow has recently started a new theroy that Śûdraka was an Âbhîra prince called Sivadatta who was perhaps connected with the downfall of the Ândhras and the inauguration of the Chedi-era ( 248-49 ). He has even suggested that the Śûdraka of Bāna's Kadambari, and of the Mṛcchhakaṭika are the same. But this suggestion, however ingenious, is of a very unsubstantial character.[3] Śûdraka is connected with the struggle between Vikramáditya and his opponents; and curiously enough he is said to be a Brahmin minister of king Śātavȧhana from whom he received half of his kingdom. The Prologue of the Mṛcchhakaṭika calls him द्विजमुख्यतमः and ककुदं वेदविदां which must refer to a Brāhmaṇa, though our drama does not make any use of the Ṛgveda and the Sāmaveda. At the most the epithets show that Śûdraka was a Brahmin by caste and seems to have played the part of a

1. Cf. Lèvi, Le Thêâtre Indian p. 1971; Konow Das, Indische Drama, p. 57 &c,

2. Jocabi, Abhandlungen der Bayerischen Akademie der Wissenschaften Philosphilol. U. hist. klasse. XXIX 4 (1918) p. 83. n. 1.

3. J. R. A. S. 1923 p. 595.

Peśvá to some Hindu Rájá before he rose to be even by title a ruler himself.[1]

Dr. Charpentier[2] refers to another tradition first noted by Pischel in Vámana's Kávyálaṃkâra-vṛtti where Śûdraka is called Rájá-Komatih. Now Komatih is the name of a great trading caste in the Madras presidency. By a curious coincidence with the statement in the prologue of the Mṛcchhakaṭika, a tradition tells us that 102 heads of the Komatis in their struggle with a king called Vishṇuvardhana of the Chālukyas sacrificed themselves in fire rather than surrender themselves. If this is conclusively proved, it would place the Mṛcchhakaṭika in the early beginning of the seventh century. Profs. Lêvi and Konow assign the Mṛcchhakaṭika to the second century. A.D. and consider it even earlier than Kálidása. But if this would have been the case Kálidása would never have failed to mention it along with the works of Bhâsa, Kaviputra and Soumilla. Profs. Jacobi and Jolly[3] have proved that the lawsuit acted in the ninth act could be in accordance with the rules of the law-books of the 6th or 7th century. The state of society depicted in the Daśakumârcharita of Dandin resembles so closely that in the Mṛcchhakaṭika that both the works cannot be far removed.

Mr. Mehendale has shown[4] that Báṇa (604-648A.D.) who refers to Śûdraka, the hero of Vidiśá, does not at all refer to Śûdraka, the dramatist in the introductory verses to the Harśacharita. But Vāmana of the 8th century ( cir 775A.D.) cites two quotations one[5] of which agrees better with the Chárudatta, while the other[6] with the Mṛcchha-

1. Charpentier—JRAS 1923. p. 597.
2. Ibid.
3. Tagore Law Lectures 1883. p. 68.
4. Bhandarkar Commemmoration Volume p. 367.
5. यासां बलिर्भवति चा. 1.2.
6. द्युत हि नाम पुरुषस्यासिंहासनं राज्यं

kaṭika. Thus the Mṛcchhakaṭika was composed during a period extending from the middle of the seventh to that of the eighth century of the Christian erá.[1]

Now the most controversial question is about the relation of the Mṛcchhakaṭika and the Chárudatta. Dr. Sukthankar, Prof. S. M. Paranjpye, T. Ganpati Śástri, Huprikar Śástri, Dr. Belvalkar, Prof. Jolly, Dr. Winternitz, Dr. Morgenstierne, Prof. Konow, Dr. Banerjea Śastri and many other oriental scholars admit the Chárudatta as a genuine work of Bhása and consider the Mṛcchhakaṭika only as an enlargement of it; while on the other hand, Prof. Kane, Pandit Ramavatára Śarmá, Pandit Rangachárya Raddi, Bhuttanāth Swamin, and Dr. Barnet consider the newly discovered plays as spurious and consider the Chárudatta as an abridgement or adaptation of the Mṛcchhakaṭika.

It must be painfully noted that barring the well considered and methodological writings of some of the distinguished Orientalists, many have fallen into the pit of evaluating the merits of the two works only on subjective grounds. The aesthetic beauty of a particular passage can be appreciated by some, while it may fail to appeal to others. Subjective considerations, must therefore, be supplemented by other objective reasons.[2] Dr. Sukthankar,[3] Dr. Morgenstierne,[4] Dr. Charpentier[5] and Prof. S. M. Paranjpye[6]

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1. Charpentier JRAS. 1923 p. 600.
2. Proceedings of the first Oriental Conference Poona. 1919.
3. Journal of the American Oriental Society, 1922, Vol. 42.
4. Uber das Verhaltnis Zwichen Cârudatta and Mṛcchakatika, Halle, 1920.
5. Journal of the Royal Asiatic Society 1923, pp. 593-607.
6. Sâhityasaṃgraha, pp. 102-140.

have made very useful contributions to the study of the two works and have tried in their own way to prove that the Chárudatta is the original of the Mṛcchhakaṭika. While an absolutely decisive evidence to establish the authorship of Chárudatta and the other twelve plays is not forth coming, the following tentative criticism on the relation between the two works is offered to the readers.

The criticism will be carried on taking into consideration, (1) the changes in the plots, characters, events, (2) linguistic considerations, change in words, phrases, verses, Prakṛts (3) other minor considerations.

It is a very noteworthy thing that the Chárudatta as published at present is without the Nândi or the Bharatavákya. According to the rules of Bharata's Natyaśástra, a play must open with a Nāndi or the benedictory verse and must close with the Bharatavakya or the epilogue. Now this may be due to the unsatisfactory condition of the manuscript or to the mistakes of the scribe. An internel examination of the thirteen plays clearly shows that they are from the pen of the same author. Out of those one play is called the Vásavadattâ. Now राजशेखर in a couplet says that one of the plays of Bhása was called the Vásavadattâ.[1] वामन quotes a[2] verse from the Vásavadattâ which is found in the present Vásavadattâ. Similarly सर्वानन्द in his टीका on अमर refers to the kinds of शृङ्गार in the वासवदत्ता and अभिनवगुप्ताचार्य in his भारतनाट्यवेदविवृत्ति refers to the कन्दुकक्रीडा in the वासवदत्ता. Now the वासवदत्ता published in the Trivendrum Sanskrit series satisfies all these conditions and as one वासवदत्ता is said to be composed by Bhāsa, this must be the same वासवदत्ता.

Mr. Banerjea Śastri has shown that another play of

1. भासनाटकचक्रेऽपि छेकैः क्षिप्ते परीक्षितुम् । स्वप्नवासवदत्तायाः दाहकोऽभून्न पावकः ॥ सूक्तिमुक्तावली

2. शरच्छशाङ्कगौरेण वाताविद्धेन भामिनि । काशपुष्पलवेनेदं साश्रुपातं मुखं मम । Act IV.

this Series viz. the अविमारक has been referred to by वात्स्यायन in his कामसूत्र.[1] The चारुदत्त too is mentioned by Vámana, but till it is established that it is older than the मृच्छकटिक, this circumstance is not of much use. Suffice it to say that as the Vâsavadattá is mentioned by old writers as belonging to Bhása and as the Avimâraka is referred to by Vātsyáyana of the second or third century A.D. and all the plays including the Chárudatta are written by one person, they must all be composed by Bhāsa.

The Chārudatta, as mentioned above is without the prologue and the epilogue and thus the question arises whether it is complete or is only a fragment. A critical examination of the work by Dr. Sukthankar[2] and Professor Paranjpye has conclusively proved that it is a fragment, though Dr. Charpentier does not attach much weight to one of the points of evidence.[3] This verse is interpreted as forestalling the undeserved punishment of Chārudatta in act IX. Similarly Dr. Charpentier dismisses with scant courtesy the words of Vasantsená to the monk, as in his opinion they do not allude to the future, but are of a formal nature.[4] But Dr. Sukthankar defends these words on the ground that संवाहक has been placed under obligation by Vasantsená and in the Chárudatta he leaves her presence without saying a word of thanks in return. It is therefore, natural that he should return once more to pay off his debt of gratitude to the heroine, and the words above quoted contain a distinct indication of the intention of the author to reintroduce the character at a later stage of the drama. Other points in question are:—The events narrated in the

1. Journal of the Bihar and Orisa Research Institute. 1923 March.

2. Quarterly Journal of the mythic Society 1918. pp. 181-186.

3. पापं कर्मच यत्परैरपि कृतं तत्तस्य संभाव्यते. मृ. 1. 6.

4. गच्छदुभवं पुनो दंसनाए. 144.

four acts of the Chárudatta are of a very humdrum character and are deficient in the organic connection between character and plot, in the attempt at grouping round a passion which is natural to a love drama. Now here does the action reach a climax as it does in the eighth act of the Mṛcchhakaṭika. If, therefore, the Chārudatta is to be looked upon as a work worthy of the pen of the author of the Svapna-Vásavadattâ and the Pratijná-yaugandharāyaṇa, it must be assumed that the later acts of the play which yet remain to be discovered complete with a worthy denouement. In spite of the dissenting note of Dr. Charpentier, the following passages show, that the Chārudatta *is a fragment* and the author had an intention of continuing the play, if he has not already completed it.

(1) In act II Vasantsenā obliged Saṁvāhaka by paying off his debt to the gamblers. He then wanted to do some good turn to her, but she was not willing to receive it. He then utters words of protest[1] and goes away to become a Buddhist monk. An opportunity is given for him in the eighth act of the Mṛ. The author of the Chārudatta would not have put the above words in his mouth, if he wanted to stop the play at the end of Act IV.

(2) Similarly in Act IV when Vasantsenā hands over Madanikâ to Sajjalaka, the latter thinks that he must also do something for her.[2] This shows that the author of the Chárudatta wanted to give Sajjaka an opportunity later on.

(3) In Act IV a Cheti describes that Śakara's carriage had arrived at the door of Vasantasená to carry her to his mansion. Vasantasená becomes angry and puts on an Abhisárikā's dress to meet Chárudatta, but feels nervous at

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1. निपुणं खलु प्रत्याख्यातोऽस्मि । कोहि नामात्मना कृत्तं प्रत्युपकारेण विनाशयति ।

2. नरः प्रत्युयकरार्थी विपत्तौ लाभते फलम् । द्विषतामेव कालोऽस्तु योऽस्या भवतु तस्य वा ॥

the prospect of the Durdina.[1] From this it is clear that the author wanted to describe the Durdina and Abhisaraṇa later on which is done in the fifth act of the Mṛ.

(4) At the end of Act IV there is no Bharatavákya,... but on the other hand, there are numerous indications like above which show that the play is a fragment.

(5) Moreover why was Śakára introduced as a rival of Chárudatta and not any swashbuckler ? His threats are not merely empty, when he threatens. This coupled with his sending in the carriage in Act IV show that his passion for Vasantasená had not yet subsided and he wanted to take revenge which is done in Acts VIII and IX of the Mṛ. A similar incident must have taken place in the Chárudatta.

But the task is not complete here. It may still be urged that the Chárudatta is an abridgement or an adaptation of the Mṛ. But[2] this opinion too will not stand a critical inquiry. The extent of the four acts of the Chárudatta when compared with that of the Mṛ., will at once make it clear that the former cannot be an abridgement of the latter. Abridgment requires that the proportion between the two works must be at least of two to one. But the extent of the four acts of the Mṛ. is nearly the same as that of the four acts of the Chárudatta. The theory of abridgement is, therefore, an absurd theory. Moreover if the Mṛ. is prolix in some passages, the Chárudatta is equally prolix in others, especially in prose passages. Neither can it be an adaptation of the Mṛ., because, as will be shown later on, all good improvements are to be found invariably in the Mṛ. It is a generally accepted opinion that the later the production, the superior it becomes in quality. The only course left is that the Mṛ. is an enlargement of the Chárudatta. Dr. Charpenter thinks that the Cha.

1. एदं पुण आभिसारिआ-सहाअ भूदं दुद्दिणं उण्णमिदम् ।
2. णादआइत्थिआवषन्तषेणिआ णाम...मडमडाइम् ।

consisted only of five acts which culminate in the meeting of the lovers. He relies mainly upon the verses in the Prologue.[1] The first verse simply tells us the names of the hero and the heroine, the second tells us that Śûdraka composed the drama based on their happy sexual enjoyment, wherein he exhibited the efficacy of righteous conduct, villainy of law, the temperament of the wicked and inevitableness of fate.[2] The sexual enjoyment clearly refers to the meeting of the lovers in Act V and the other items refer to the acts VIII-X. Thus what Śûdraka did compose was the last five acts, the first five being borrowed from the older play.[3]

(1) Time analysis of the two plays:—According to Wilson, the events of the Mṛ. took four days; according to Professor Paranjpye the events must have taken only five days. In the first act of the Chárudatta, the author has tied down the events to Ṣaṣṭhi[4] as the ornaments were deposited by Vasantasená on the Ṣaṣthi, Radanika was to guard them on the Saptamî and Vidûṣuka on the Aṣtamî. Śûdraka uses a vague expression.[5] In the Chárudatta there is inconsistency between the moonrise of the Ṣaṣṭhi in the first act and the setting of the moon in the third act. However Śûdraka has retained one specific reference in the third act. In the third act of the Chárudatta occurs the reference to a fast on the sixth day.[6] But Śûdraka turns it into a Ratnaṣaṣṭhi, so that the offering of the necklace

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1. अवन्तिपुर्यां द्विजसार्थवाहो.........चकार सर्वं किल शूद्रको नृपः ।
2. J.R.A.S. 1923 p. 603.
3. तत् षष्ठिकृतदेवकार्यस्य तत्रभवतः चारुदत्तस्य कारणात् गृहीतः ॥
4. विदूषकः-रदनिके गृहाणैतं सुवर्णालङ्कारं त्वम् । षष्ठयां सप्तम्यांच धारय । अहमष्टम्या मनध्याये धारयिष्यामि. । शूद्रक Omits this altogether.
5. सिद्धीकृतदेवकार्यस्य instead of षष्ठीकृतदेवकार्यस्य. शूद्रक uses अस्तं मजत्युन्नतकोटिरिन्दुः instead of अस्तं गतो ह्यष्टमचन्द्रपक्षः of चारु.
6. ननु षष्ठीमुपवासामि.

by Dhûtá and the Vidûṣaka, should be a fitting act for that day. Moreover this reference to Ṣaṣṭhi in the third act does not create any difficulty about the time of the first and second acts.

The fourth act of the Chârudatta must have taken place on the Navami, as the robbery took place on the night of the eighth day. Śûdraka too does not make any change.

According to Prof. Paranjpye the fifth act took one day and the remaining acts lasted only for a day. Thus the time analysis of the play is either five days or twenty days.

Another case where the Mṛ. shows a marked improvement in the selection and arrangement of the incidents of action is in act I where the conversation of the hero with the Vidûṣaka and the former's remarks on proverty come to an abrupt end by the scene introducing Vasantasenâ. But in the Mṛ. this is improved by the intention of the Nâyaka to concentrate his mind.[1] This device serves to connect the events in a sequel.

A third case is in the fourth act of the Chárudatta where Sajjalaka comes to the house of Vasantasenâ to buy Madanikâ's freedom. He stands outside the house and calls out to his love, who is waiting on the heroine. It is very strange that Madaniká hears him but not the heroine though both of them are in the same place. In the Mr. this mistake is improved by the fact that Śarvilaka (Sajjalaka of the Châr.) stands outside the house and bides his time to meet his love, who is sent out on an errand by the heroine and is seen by her lover while she is returning.

1. Châr. p. 10.
2. भवतु । ।तिष्ठ तावत् । अहं समाधिं निर्वर्तयामि । and वयस्य परिसमाप्तजपोऽस्मि ।

enlargement

Amplification.—The Mṛ. amplifies a few prose passages of the Châr. in verses as well as in prose passages. The instances of the former class are Mṛ. I. 11. 16; II. 20, III. 8. These verses show that the Mṛ. borrows from the Châr; otherwise it would be improper to believe that the author of the Mṛ. should have omitted a series of verses whose contents he must have used.

The description of courts in the Mṛ. is amplified from a few hints in the Châr.

In the case of identical verses like III. 7 and many identical sentences, these might have been added later on in the Mṛ.

With respect to the verses peculiar to the Mṛ. they are amplifications of short descriptive passages in the Châr.

Omission.—Where the Châr. omits verses found in the Mṛ. the author of the former work thinks them unintelligible *e. g.* Châr. I. 1 and 20; III. 7-12, 16, 18.

Sometimes in parallel passages, the Mṛ. simplifies the connection *e. g.* in act I. of the Châr., the maid next to Vita seizes and hands them over to the Śakâra; but in the Mṛ. she seizes herself. In the beginning of the third act of the Mṛ., the servant only comes out, but in the Châr.,

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1. Mṛ. Act I. सूत्र-किंनामधेयोऽयमुपवासः।......छेद्यमानं प्रेक्षिष्ये. (*b*) प्रणयिजनसंक्रान्तविभवस्य. (*c*) दारिद्यात्पुरुषस्य बान्धवजनः *cf.* (*d*) पल्लवक, पल्लवक......स्वयमेव रक्षयितव्यः। (*e*) भाव नष्टा नष्टा......श्रुतं गृहीतं च. Act II. (*a*) हञ्जे......गतस्ति......आर्यचारुदत्तो नाम. (*b*) कर्णपूरक जानिहि तावत्...आर्यचारुदत्तस्य.

(*a*) Car. I. 3 यथान्धकारादिव दीपदर्शनम्=Mr. I. 10. घनान्धकारेष्विव etc.,

(*b*) Car. I जहा शिगाली विअ कुक्कलेहि=Mṛ. वणे शिआळी विअ &c.

(*c*) Car. I यो याति दशां दरिद्रताम्=Mṛ. यो याति नरो दरिद्रताम्.

(*d*) Car. I 23. एशा हि वाशु=Mṛ. एशा सि वाशु &c.

first the servant comes out and then the maiden. In the Mṛ. the monologue of Śarvilaka has been set forth only once.

But sometimes the Châr. shows better judgment. *e.g.* Châr. I. 7 fits in the context better and the author of the Mṛ. has shown a want of taste in transferring it to the third act. The transposition of scenes between Sajjalaka and Vasantasenâ and between Vidûṣaka and Vasantasenâ in the fourth act of the Mṛ., make an unoriginal impression. Śarvilaka must wait in the temple of the goddess of love till he is allowed in. This is better brought out in the Châr.

Sometimes the bold charges of the Mṛ. have unexpected results *e. g.* Châr. I. 2 10; III. 8 and 10; etc.

The transposition of scenes in the fourth act rests mainly on the introduction of the Âryaka episode.

CHANGE IN VERSIFICATION.—In parallel verses the Mṛ. invariably shows better reading.[1]

VOCABULARY.—The Châr. uses many obscure words, while the Mṛ. has only one rare form, viz. Attha kalla vatta. The word Kalyavarta appears only once in the Svapnavâsavadattâ of Bhâsa, while it is very common in the Mṛ.

Prākṛt—As regards the Prâkṛt, the Châr. retains the old Prâkṛt forms as against the Mṛ. which contains invariably middle Prâkṛt.[1]

*(a)* The absolutive of the verbs 'Gam and kṛ'—Châr. has the old forms gacchia and Karia (and Kaliá), while the Mṛ. has gadua and kadua.

*(b)* Pronoun of the first person—In Châr. is found

1. Sukthankar—J.A.O.S. 1922. p. 63-64 and Printz—Prakrt of Bhāsa and Banerjea Śastri—J.B.O.R.I. 1923, March.

the old Prâkṛt form Ahaké instead of hage or hagge, while the Mṛ. has always Hage or Hagge but never Ahakè.

*(c)* Pronoun of the second person:—The Chār. has the old Prákṛt 'Tuvam', while the Mṛ. contains 'Tumam'.

*(d)* The Neut. plu. of the Nom. and Acc. of thematic stems ends in Châr. (as in Aśvaghosa in 'āni'; while in the Mṛ. it ends in 'àim'.

*(e)* Assimilated conjuncts:—are retained in Chār. as in the fragments of the Buddhistic dramas. *e. g.* Diśśadi =Mṛ. Diśanti. The form diśśa is never met with in the Mṛ. which uniformly uses diś (dis.)

*(f)* The Chár. throughout uses geha; the Mṛ. has ghala. The old Prâkṛt āma is found in the Chár, but never in the Mṛ. The Chár. contains Tatsamas snd Tadbhāva words, the Mṛ. contains Deśi words like chiviâ, Dhakkehi, Uḍḍhehi, Karaṭṭa—Dâiṇi.

The circumstance that some of the words and forms are found only in the Turfan manuscripts and in the *Páli*; but not in the later dramas is a strong proof for the antiquity of the Châr. over that of the Mṛ.

Another circumstance to which Jacobi has drawn attention is the absence of Mahârastrî Prákṛt in the Châr., while it is found in the Mṛ. He has gone so far as to say that the Trivendrum dramas were written before the origin of the Mahārâstrî Prâkṛt. It must be, however, remarked that some Mahārāstrî words are found in the Bâlacarita of this group. According to Bharata's Nâtyaśastra, women, when they speak in verse, are to use the Mahârâstrî; and in the Châr., Vasantasenâ gets an opportunity to speak in metrical speech, but not in the Mahârástrî Prákṛt; while in the Mṛ. she uses it. This also shows the lateness of the Mṛ.

Remarkable also is the fact that the Prastávanâ of the Mṛ. is in Prākṛt as is unusual in the Sanskṛit dramas. The

Prastâvaná of the Châr. is in Prâkṛt. The Mṛ. therefore, in using a Prâkṛt prologue against the general vogue, clearly implies that it is using the Châr. as a model; otherwise this circumstance cannot be satisfactorily explained.

TECHNIQUE.—According to the Nátyaśastrá, every drama must begin with a Nândî; but the Châr. contains none. Similarly according to the same treatise every Rûpaka must conclude with Bharatavákya or the Epilogue. In the case of the Châr. however, though the clause 'Avasitam Chârudattam' occurs in some manuscripts, the Bharatavákya is not at all found. The latter circumstance may be due to the drama being unfinished and the ignorance of the scribe; but there is no justification for the former omission. It, therefore, points to a period when the use of Nándî was optional.

THE TITLES.—The title of the drama in the Chár. is also natural. According to the Nátyaśastra, the title of the drama ought to be in accordance with the prominent subject matter. Now in the Chár., the important theme with which the piece opens and to which the love episode is subordinate is the Poverty of the hero. Similarly the personality of the hero is present and prominent throughout the major portion of the drama. Hence the title Chárudatta or Daridra Chârudatta is more natural. In the Mṛ., however, the name is given after a very minor episode at the end of drama. The reader is never face to face to the significance of the name till he has travelled through the long labyrinth of the successive scenes and acts. This shows that the reviser of the drama found it necessary to change the old title in order to stamp his own personality on the enlarged piece.

CHARACTERS.—While the characters in the Chār. are more natural and painted with a few bold strokes, in the Mṛ. there appears a studied effort to idealize and exaggerate

them. Chārudatta in the Caru. is nobler and more ideal than Chárudatta, in the Mṛ. He assumes a very humble rôle in act III when he offers his slavish excuse for treating her as a servant. He is too courteous to the sleeping servant. He saves the broker so that he should not be discovered by the watchkeepers. References to his character as in Chár. III. 16, 18 are omitted in the Mṛ. so that he should not be seen in an unfavourable light.

Vasantasenâ.—She is described in the Mṛ. as being more humble and devoted than in the Chár. She allows herself to be shut behind the door like an ordinary servant. In the concluding scene of act IV her condition is made more touching.

The gambler is painted in the Mṛ. as possessed of nobler instincts than in the Châr. The amazement and regret of Chárudatta over the theft are more exaggerated and unnatural in the Mṛ. than in the Chār. The Vidûṣaka is more grotesque in the Mṛ. than in the Châr. The Śakára in the Mṛ. is more stupid and rough. In the Mṛ. in act I the passages are omitted where in the Châr., the Śakâra praises the skill of Vasantasenâ. The Vita is more resolute in the Mṛ. than in the Chár. The passages in Châr. I. 13, 14 where he makes side remarks to help Vasantasenâ are omitted in the Mṛ. The darker back-ground and roughness assigned to him in the Chár. are now transferred to the Cheta in the Mṛ. The wife of Chárudatta comes out suddenly in the Chár., while in the Mṛ. she is called out. The acceptance of the pearl-necklace is more natural in the Mṛ. than in the Châr.

It is, therefore, clear that the Mṛ is an amplification of the Chár. for (1) in point of technique the Chár. differs from the Mṛ. in the absence of a Nándî and in having a rudimentary Sthápaná. (2) The Prákṛt of Chár. is more

archaic than that of the Mṛ., (3) With regard to versification, the text of the Mṛ. makes an advance over the other in respect of (a) grammatical mistakes (b) elimination of redundancies (c) and awkward construction (d) introduction of improvements in form and substance. (4) Suitable additions and omissions—The Mṛ. presents a text more free than many of the flaws, unrealities and inconsistances in action of the Chár.[1]

Dr. Winternitz draws attention[2] to the circumstance that in the Mṛ. deeper sympathy is shown towards Buddhism than in the Chár. The author of the Chár is a champion of orthodox Brahmanism and tries to ridicule Buddhist monks where he finds an opportunity.[3] Dr Winternitz surmises hereby that the name Śûdraka is really that of a Śûdra who found better treatment from Buddhism than from the orthodox religion. It is a well known fact that Buddhism, by discarding caste, appealed more fervently to the masses and converted the lower strata of Hindu Society. This circumstance also accounts for the fact that the low-life realism in the Mṛ. is better depicted in the Mṛ. than in the Chár. The author of the Mṛ. seems to move among and to be really interested in the lives of such persons as Máthuraka, Saṁváhaka and the like. The Mṛ. here shows a later phase of Hindu society than that in the Chár. and is thus later than the latter.

Dr. Sukthankar then places the two alternatives before the readers and asks them which is more probable and acceptable. 'Let us assume for the sake of argument that Chār. contains old materials upon which the author of the

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1. J.A.O.S. pol. 42. p. 71.
2. Geschictleder Indischon Litteratur, Band III. p. 205 ff.
3. C प्रतिज्ञायौगन्धरायण—The madness scene.

Mṛ. worked......The difference in the technique neither supports nor contradicts such an assumption. The Nândî may have been lost. The words 'Nàndyante tataḥ praviśati Sûtradháraḥ' do not militate against such a supposition. Again we cannot in the present state of our knowledge, rightly evaluate the absence of all references to the name of the play and the play-wright in the Sthāpanâ. To say that in preclassical times this was the practice is begging the question. The only technique of introduction we are familiar with is the classical one.

We are, therefore, bound to admit that we have at present no clear evidence that can enable us to place with any degree of assurance chronologically or topographically, a drama with the technical peculiarities of the Châr. But the priority of the Chár. version would satisfactorily explain all the differences between the two plays. It would explain the presence of archaisms in the Prākṛt of the Chár., the improvement in verse etc. as the insistent demand was for a scrupulous purity of language and it would also explain differences in action.

Take the next alternative. On this assumption, it is not at first clear how the Chār. should happen to contain Prākṛt forms older than those to be found in (what is alleged to be a) still older play. We have to regard the Chár. as the version of a different province or of a different literary tradition which had not accepted the innovations in Prákṛt that later became prevalent. This does not, however, make the Chár. version older than the Mṛ. The Prákṛt archaisms of the Chàr. may be said to be not irreconcilable with the general priority of the Mṛ.

It is much more difficult to explain why the Mṛ. should invariably offer better readings. Why should, therefore, be a change and always for the worse in the Chār.? Let us combine the archaisms of the Prákṛt with

the imperfections of the verse. On the assumption of the posterity of the Chār., we are asked to believe that while the compiler of the Chàr. had carefully copied out from older Mss. all the Prâkṛt archaisms, he had systematically mutilated the Sanskṛt verses which is Reductio ad absurdum.

The supposed priority of the Mṛ. breaks down completely when we try to account for the inconsistencies in the action of the Chàr. in general and in particular the Tithî scheme which serves no purpose aesthetic or didactic. By supposing that the original contained no such scheme, can anybody pretend to give a satisfactory reason for the deliberate introduction of the Tithî scheme ?

From this we can reasonably explain the evolution of the Mṛ. version from the Chár. version, but not vice versa. The special appeal to this hypothesis lies in the fact that it explains not merely isolated variations, but whole categories of them. Here is only a prima facie case that the Châr. is the older version and (as a corollary) if the Chār. is not the original of the Mṛ., then we must assume that it has preserved a great deal of the original upon which the Mṛ. is based.[1]

About Śûdraka's changes in general, Dr. Charpentier says, 'A quantity of verses have been added and several passages made more extensive in comparison with the original *e. g.*, the scene of Śarvilaka's burglary in the third act. In the V act, the original of which we do not possess, one may feel quite sure that the whole conversation between the Viṭa and Vasantasenā is a later addition as it only causes a tedious interruption and is absolutely of no importance to the development of the dramatic action. Moreover the whole scene between the gamblers in act II and the description of Vasantasenà's palace in act IV are not at all

1. J.A.O.S. vol. 42 p. 74.

found in the Chār. They both seem to be more at home in that dramatic genre called Prahasana, and it is specially to be observed that the very indecent words of Máthura and Maitreya that are found in some of the passages of these two episodes do not belong to the style of the Prakaraṇa. We have also the very clear statement of Dhanika[1] that it is the presence of such shady character as Mâthura that make the Mṛ. a Saṃkîrṇa prakaraṇa. And one might well doubt whether we have not here later interpolations that were added by some stage-director in order to secure to the play a greater popularity with the public.[2] Dr. Morgenstierne has shown that in the tenth act of the Mṛ. same passages have been added by one Nîlakanṭha.[3]

One more point and the investigation to close. It is a mysterious question as to what motive Śûdraka had in interweaving the political episode. It is very loosely connected in the plot. It is already referred to in the second act by Darduraka.[4] And in the fourth act where Śarvilaka comes to know that king Pálaka has incarcerated Âryaka and announces his intention of liberating him. But if these lines are struck off, the greater portion of the sixth and the whole of the seventh act and the last portion of the tenth act are eliminated, there would be no trace of the political intrigue without any prejudice to the development of the dramatic action. One person alone, namely, Sajjalaka or Śarvilaka is connected with the main plot and the byplot, and he would never have been able to show his gratitude to Vasantasenā if he had not joined the party of Âryaka.

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1. Daśarúpaka p. 92.
2. J.R.A.S. 1923 p. 602.
3. Morgenstierne. Relation bet. the Cār and Mṛ. p. 69.
4. कथितं च मम प्रियंवयस्येन.........अपि तत्समीपं गच्छामि.

The next question is who were Âryaka and Pālaka. Wilson believed long ago[1] that some historical fact lay at the foundation of the story and that Pálaka had through sympathies with the Buddhists and contempt to Bráhmin laws and ceremonies, himself caused the revolution that brought him out of kingdom and life. Charpentier demurs to this view.[2] No doubt Pālaka by condemning to death Chârudatta, had committed a sin against the Brahmins, but there is no allusion in the drama to his embracing Buddhism. On the other hand his brother-in-law, the Śakára abuses every Buddhist whenever he finds an opportunity. Moreover Pālaka was slain in a sacrificial enclosure.[3] The theory of Wilson, at least its latter part, does not find support.

Windisch once opined that here was an influence of Kṛṣṇa and Kaṁsa legends; but this is very vague.

Prof. Konow[4] thinks that here is an adaptation of a story in the Bṛhatkathá, where it is stated that a king Pālaka abdicated in favour of the son of his brother Gopála. He thinks that the name Gopála might have been altered into gopála 'cowherd' which is the profession of Âryaka. But says Dr. Charpentier, 'The parallel traits in the two stories are not very striking, and if it were not the name Pâlaka, one would scarcely think of bringing them in connection with each other'.[5]

Finally Pro. D. R. Bhandarkar has proved that Pālaka and Âryaka were really historical personages and the theory about a political revolution propounded by Wilson had truth in it.

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1. Hindu Theatre Vol. I. p. 158. n.
2. J.R.A.S. 1923 p. 605.
3. Mṛ. X 50.
4. Das Indische Drama p. 57.
5. J.R.A.S. 1923, p. 606.

Dr. Charpentier thinks that this interweaving serves no purpose but shows only a bad taste. For Vasantasená could as well have mistaken the carriage without Âryaka being there and Chārudatta's innocence would have been obviously proved by her reappearance even without the intercession of Śarvilaka.[2]

Dr. Moregenstierne, by the by, traces the influence of Kálidasa's Mālavikágnimitra in Mṛ. which is absent in the Chár.[3]

The influence of the Trivendrum dramas is seen in the Bharatavákya of the Mṛ. where almost parallel expressions and identical sentiments are to be seen.

Thus the foregoing examination shows that *the Mṛ. of Śudraka is indebted to the Chár. which is generally ascribed to Bhása to whom is assigned the third century of the Christian era.* This theory has, therefore, to be accepted until something more authentic is forthcoming to reverse the order.

1. Carmichael Lectures.
2. J. R. A S. 1923, p. 606.
3. Morgenstierne p. 77.

# APPENDIX II.

## EXTRACTS FROM SYLVAIN LÉVI'S LE THÉATRE INDIEN.

" We have until now left aside in our history, a drama and a poet whom people are accustomed to see placed, by right of antiquity at the head of Indian stage. Current opinion, in Europe atleast considers शूद्रक as a predecessor of Kālidāsa and the मृच्छकटिक as anterior to शाकुंतल. It is a presumption which does not rest upon any solid basis; generally accepted without dissension. It leads astray those who attempt to follow the evolution of the dramatic species in India. The prologue which attributes the play to शूद्रक hardly merits any confidence, since it relates the death of the poet who wrote it. "When the king attained the age of hundred years and ten days, he entered fire." This anamoly, far from turning aside the commentators, has seduced them; because it gives them an occasion to unfold all the subtleties. लल्लादीक्षित gravely axplains that शूद्रक uses the past tense with reference to the stage director who recites the stanza. He had foreseen the precise date of his death by studying his horoscope and he noted it beforehand for all future generations. A pandit of grave scienses who knew European works महेशचन्द्र न्यायरत्न has recently supported once more this interpretation before the Bengal Asiatic Society (Proceedings Aug. 1887). However he proposes another explanation if the first is rejected. Entrance of the king in fire would correspond to the ceremony called अग्निसमारोपण which is practised at the moment of embracing ascetic life.

Windisch, who admits or rather lays down as a principle, the antiquity of this drama could not however help remarking the strangeness of encomiums heaped upon

शूद्रक." He knew Ṛgveda, Sāmaveda, calculation, the art of managing elephants and the art of courtezans. "It is from the date of the play, observes Windisch, that the knowledge of the author has been re-established.

The name of शूद्रक is as familiar to literature as it is unknown to literary history. He is, like विक्रमादित्य the hero or rather the centre of a vast cycle of tales. Sometimes he reigns at विदिशा (Kādamb.), sometimes at शोभावती (कथासरित्सागर) sometimes at वर्धमान (वेताळ⁰). A legend which is found in several collections कथासरित्सागर 78; वेताळ॰ 4; हितोपदेश 3 represents him as saved from an imminent death by the sacrifice of a Brahmin, who kills himself in order to assure to the king a life of hundred years. The दशकुमारचरितम् p. 100 makes a brief allusion to the adventures of शूद्रक in several successive existences; the हर्षचरितम् briefly recalls to the mind the dexterous means which he made use of in order to make चन्द्रकेतु, the prince of चकोर (74) his enemy, disappear. The राजतरङ्गिणी mentions him with विक्रमादित्य as a type of firmness; Puranas know his name; the स्कन्धपुराण makes him reign before Nandas in the year of Kali 3290 (189 A. D.) 710 years before विक्रमादित्य. Two precursors of Kālidāsa, रामिल and सोमिल had jointly composed a legend of शूद्रक ( शूद्रक-कथा see supra page 60 ). Thus from this period the personage of शूद्रक had no reality and belonged entirely to the fable. On the other hand, the name of शूद्रक is found cited for the first time as the name of an author in the काव्यालंकारसूत्रवृत्ति of Vāmana, who wrote in the second half of the 8th Century, under the rule of जयपीड whose minister he was.

It is certainly the मृच्छकटिक from which several verses are cited as examples in the treatise of वामन. Bâna does not mention him in the preface to हर्षचरित in which he praises the great writers who have preceded him; कालिदास does not name him in the मालविकाग्निमित्र among the famous dramatists. His reputation was not certainly established in the middle of the 7th Century. Does the character of the

play prevent the fixing of its date between these two extreme limits बाण and वामन ? M. C. Kellner has collected the arguments alleged in favour of the antiquity of मृच्छकटिक. Some are of the literary class, others of social. The simplicity of language, weakness of composition, abundance of episodes, subdivision of action, the development of certain characters of one part, and the manners of the personages; the state of society and a considerable influence of the Buddhism of the other, have seemed to distinguish this drama from all others and to reveal a period anterior to the classical period of stage.

The play is a comedy of invention ( प्रकरण ) of the miscellaneous type ( संकीर्ण ). It is a drama out of the poet's imagination and does not rest upon any epic or mythical legend; it has a Brahmin for the hero and two heroines; one a courtezan and the other a legitimate wife of the hero. This kind is little represented in the dramatic works which we know, beyond मालतीमाधव of which we shall speak presently, we have only found the following Prakaraṇas; मल्लिकामारुत by उदण्डकवि, पुष्पभूषित् and तरङ्गदत्त or रङ्गदत्त. We also know, from a verse in सूक्तिमुक्तावलि that, शिवस्वामी one of the poets protected by अवन्तिवर्मा ( 857-884 B. C,) had composed several Prakarṇas. The small number of works cited with this qualification in the catalogue of manuscripts is easily explained by the frequent confusion of the प्रकरण with नाटक; indeed except the मृच्छकटिक the known प्रकरणs are of the pure kinds; with the characters of elevated rank, the distinction between the two kinds is then almost entirely effaced. The title of the play recalls a circumstance of an episodical scene: the clay cart which वसन्तसेना fills with jewels to silence रोहसेन. This circumstance, it is true, is every important, as the jewels in the 9th act serve as proofs against चारुदत्त.

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[The analysis of the story of the drama that follows next, is given at the commencement of each Act in the Notes.]

The historical arguments drawn from morals put in the scene has little value. We have already had an occasion to observe it with regard to मालविका. The Indian Society has certainly never resembled a picture which मृच्छ० traces in it. It is natural enough to believe that in the times of शूद्रक so remote as one may imagine it, the shepherds could not without intrigues reach royalty within a space of three days; that the courtezans, even among the most beautiful of Ujjain had no places as vast and as sumptuous as the residence of वसन्तसेना and the last that the robbers, even the most experienced could not pride themselves in operating with the scientific method of शर्विलक. The intense life with which शूद्रक animates action and personage gives illusion to reality, one believes oneself to be in the middle of beautiful Ujjain but a comparison with the literature of tales dispels this error. We are, as in the rest of Indian stage amid full convention, and amid full fantasy.

The types and manners of मृच्छ० are borrowed from the imaginary world of tales and romances agreeing with the theory of these literary kinds. It is not only to the dramatic art that India has applied her genius of classification and her minute patience; fine arts, ordinary trades and professions even the vilest have had since early times their theoricians and legislators; the advice of a mediator composed in the reign of जयपीड by दामोदरगुप्त (8th century), the कलाविलास and the समयमातृका by क्षेमेन्द्र, poetic imitations of the preceding works clearly show the character of these technical lessons; the दशकुमार० of Dandin (7th century) mentions a treatise on robbery by a legendary pick-pocket called कर्णीसुत or कलांकुर, or मूलभद्र or still more मूलदेव.

The story of the loving courtezan foolishly attracted towards a poor youth is one of those stories which humanity is never weary of hearing. The बृहत्कथा relates how a rich girl रूपिणिका took passion for a poor Brahmin लोहजंघ

without taking into account the advice of her mother who was an experienced woman, how the old woman sent away the poor lover, and what vengeance he took upon her later on; besides the tale recalls in a striking manner, मृच्छ॰; the beautiful कुमुदिका loves a poor Brahmin whom the king of Ujjain has sent to prison; she clings to the fortune of the dethroned prince विक्रमसिंह, helps him with his subsidies to reconquer his throne, and the re-established sovereign sets free the prisoner, and marries the lovers. In the दशकुमार॰-VI-रागमञ्जरी though the daughter of a courtezan wants to marry a man young and poor, but honest; and the mother made disconsolate by this freak of her daughter appeals to the king to bring back her daughter to duty.

The episodes of action in our drama have nothing more precise nor positive like a picture of manners; the बृहत्कथा and दशकुमार॰ abound in stories of players; game was the amusement of India from legendary period; the hero of महाभारत-युधिष्ठिर, Duty incarnate, places at stake his wife the virtuous द्रौपदी and loses her; the दशकुमर॰ (II) describes the gaming house with its feverish agitation and constant quarrels; in सोमदेव (XII; 92) a ruined player incapable of paying his debts and beaten unmercifully by the owner of the gaming house, (XVIII, 121), succeeds in running away and takes refuge in an empty temple of शिव (a शून्यालय temple without image); this is the situation in मृच्छ॰ the picturous details which give so much life and truth to the scene of robbery are found word for word in the romance of दण्डी (II, after the description of gaming house); an experienced robber, armed with necessary instruments, "a thread for measuring a box of winged insects to put out the lights etc."; makes the hole in the wall steals a chest and returns without being perceived; opening of a hole in the wall is a procedure very much in use (दशकुमार॰ II and पूर्वपीठिका III.) The pictures of judgment and of execution have no more bearing with reality than the scene of tribu-

nal and corporal punishment in our contemporary melo-dramas. The political intrigue which develops parallely with action and which brings its catastrophe has certainly been inspired to शूद्रक less by the spectacle of contemporary revolutions than by the practise of popular tales. Mr. Windisch has pointed out strange bearings between the story of आर्यक and the legend of कृष्ण, the shepherd whom the predictions of sooth-sayers call to royalty, whom a jealous tyrant imprisons and who at last triumphs over his enemy, resembles closely the son of वसुदेव in strife with कंस; but the story of कृष्ण is only a special case of this so frequent a theme, and शूद्रक undoubtedly might have been surprized at the comparison drawn by Mr. Windisch. He did not suspect the least resemblance between वसन्तसेना and योगनिद्रा, between the exchange of litters and that of children.

The मृच्छ. is, in short, only a tale divided in acts and scenes and adopted to the Indian manner, stuffed with incidents and episodes. The poet has used the ordinary procedure to fill up ten acts corresponding to ten big divisions of the actions, he has heaped up in them stanzas of dignified poetic style or of description. The first half of the first act describes in full the miseries of poverty, the scene of pursuit describes flight. The comic part comes out above all from the difference of accounts among the personages who express the same idea, the शकार, the विट or the slave; the act finishes with the description of moon-rise. The stanzas of the second act describe the conseque-nces which passion of game involves and the fury of an escaped elephant; those of the third describe the qualities of the musician, the moonset, and formulate the art of robbing; the fourth gives a series of maxims upon women and courtezans; then comes a very long description of eight courts which मैत्रेय crosses in वसन्तसेना's palace. शूद्रक perhaps wanted here to vie with the memory of one of his predecessors; a passage of कथासरित्सागर describes the seven

zones of the palace of the courtezan मदनमाला; it was undoubtedly a common spot in this kind of literature. The fifth act is entirely full of the description of thunderstorm in its bearing with love. चारुदत्त and वसन्तसेना and the विट resume this theme turn by turn. It is useless to push further this analysis; it is evident that the poet has like कालिदास and भवभूति conveyed in this drama the descriptive process of the masterly epic poems.

The मृच्छ॰ implies the same state of literary development as other classical works of Indian stage. The language compared to that of कालिदास does not betray any characteristic difference; it is clear and simple, without studied elegance or affectation; the compounds are formed of three or four terms at the most and has never an excessive length which भवभूति loves to give them: but this simplicity is not a chronological argument of absolute value. It can be explained by the difference of literary schools to which the two poets are related; The naiveté of dramatic conventions contrast strangely with the robust and tightened texture of Kalidasa's acts: the place of action changes almost with every scene as our analysis shows; the intervals of time which action implies are passed over with brutal license; thus in the 9th act, the judge orders the usher to bring Vasantasena's mother in the tribunal; the usher goes out, speaks to her and brings her immediately. The summons of चारुदत्त is executed in the same manner. But the precepts of dramatic theory do not forbid the usage of these proceedings and it was impossible to omit them in a fable so parcelled out. The large number of प्राकृत dialects used in the play has often been considered as a proof of a antiquity, eleven personages speak शौरशेनी, two अवन्तिका; one प्राच्या and six मागधी; the शकार, the two चाण्डालs, माथुर and his associate make use of अपभ्रंश dialect; the Shakāri, cāndāli and Dhakki. Criticism enlightened by the works of Cowell, Weber, Garrez and Peschel on the

history of प्राकृत recognises at this diversity the indication of a modern date. The most ancient of grammars, that of Varuruci, enumerates and studies only four Prācṛts. The refinements then introduced by theorecians and poets have little by little increased this number by multiplying the divisions and sub-divisions. The division of प्राकृत among the characters of मृच्छ० absolutely coincides with भारत which assigns to each personage in a general rule the language of his country and which determines thoroughly in a precise manner the use of प्राकृत which have lost their local value. We have only one drama of the classical period in which appears the people of inferior castes. कालिदास has introduced in a scene in शाकुन्तल a fisherman, two policemen and the illegitimate brother-in-law of the King; he has not failed to write their characters in the dialects which their professions required. The variety of प्राकृत in मृच्छ० would not astonish us more certainly if we could read still other private theatricals of pure or miscellaneous kind, as for example the तरङ्गदत्ता of which the दशरूप has preserved us the title.

The same observation is equally applied to the two characters of शकार and विट. It is indisputable that their development in this play seems an anamoly, if we compare it with other dramas which we possess. But even this comparison is an error of method. The dramas and prakaraṇās of pure kind, like मालतीमाधव differ from मृच्छ० as much as the tragedies of Racine differ from the comedies of Moliere. It would be a method of absurd criticism to throw Moliere several centuries before Racine, because the character of Mascarelle very much developed in the one is not met with in the other. And it is however upon an argument of the same kind that the high antiquity of शूद्रक has been established.

The ideas taken from the state of Buddhism in मृच्छ० are no longer decisive; the Buddhism has on the stage a

share of conventions which the technics allow to it; the religious Buddhist regularly fulfilled in it the rôle of a mediator as in the tales: we shall see this tradition still respected in the beginning of 8th century by भवभूति. Besides, the religion of शाक्यमुनि was still flourishing in India in the middle of the 7th Century when हर्ष composed नागानन्द and when Hieun Thsang found a friendly welcome in various countries where he visited the holy places.

In short there is no ground at all to oblige us to place the author of मृच्छ० before कालिदास whereas there appear several which seem to assign him a posterior date: silence of कालिदास and even the attribution of the play to the king शूद्रक. One is tempted to believe that the real author of this play lived after the glorious century of विक्रमादित्य and that to give it a superior prestige and an appearance of antiquity, he has placed it under the name of the king whom the legend celebrated as much as विक्रमादित्य and placed before his reign.

Whatever be the real date of this so-called शूद्रक, he ranks with the greatest of the dramatic poets of India, Kalidas. If the author of शाकुन्तल has an art more refined and more delicate, a profound knowledge and an infallible dexterity, शूद्रक has only to a degree less the power of creation and the gift of life. Each of the twenty seven personages who take part in the action, bear a particular mark, a special trait which strongly characterises him. चारुदत्त is one of those beautiful souls which glow in India under the combined influence of Brahminism and Buddhism. He knows enough of the nothingness of the world and the vanity of human things, to break off from it without regret at the time of death; but his heart is none the less open to all the serene affections; he fears to hurt or contradict his friend, the buffoon मैत्रेय; he honours his legitimate wife and watches over his son, the little रोहसेन with a touching anxiety; the love which he bears towards वसन्तसेना has no

sensual warmth which is very often expressed by the heroes of Indian stage; he has felt the beatings of वसन्तसेना's heart, he has guessed in the courtezan a soul worthy of his own, purified by charity and sanctified by love. Lively as his passion is, he is still more anxious of his honour; he hesitates to confess to the judge his illegitimate connection, while he disclaims to defend himself against ignoble accusation which exposes him to capital punishment; his poverty is his crime; he knows it and submits to his destiny. He suffers only because of handing down to his son a soiled reputation and when स्थावरक arrives on the place of execution to proclaim the innocence of the victim, he accepts death as a good fortune. Nor is Vasantsanâ an ordinary lover. She has sold her body and beauty long ago and only bears the penalty of it. चारुदत्त and his wife alone appreciate the height of her sentiments. Others believe her to be carried away by a simple freak of senses and do not scruple to rail at and insult her; even the judge refuses to admit the sincerity of a similar attachment, and inspite of Charudatta's spotless reputation, he declares him on the evidence of simple presumptions, capable of having assassinated the courtezan interestedly. The शकार has no less originality and relief. It is a brutal person hardly cleared up by contact with विट whom he maintains; his title as king's brother-in-law, his riches and power seems to him as many indisputable rights to love or rather to the possession of वसन्तसेना; the disdainful refusal which ensues irritates him rather as a contempt of his claims than as an offence to his person. He is as brutal as coward, as cowardly as boasting and as ignorant as pedantic; his mind has resources only for a lie and perfidy. The विट is the most spiritual character or rather the only spiritual man of Indian stage. He has refined trick, delicate expression, gentlemanly demeanour of a very elevated person; he is welcome everywhere, everywhere people win him over and

seek his society; but his is also a noble heart; he frees वसन्तसेना for the first time from the grip of शकार, tries to save her in the park, and disgusted with the violence of संस्थानक, he goes over to the camp of Âryaka by leaving his patron. The buffoon मैत्रेय compensates for his poverty of mind and his inclination to sensuality by his devotion to चारुदत्त; he regrets the good times when he ate plentifully exquisite food and dainties; but he remains faithful to the house and the master and is ever ready to render service inspite of his grumbling appearance; he wants to follow चारुदत्त dead; and only consents to live to watch over the son of his friend. We decline to characterise all the episodical figures whose traits are as firm and clear. शर्विलक, Brahman by birth and robber for love carries in the practice of his new profession the subtle and minute method of Brahminic school; the old shampooer, संवाहक, who first tries to cheat at the game and runs away without paying his debt and who moved by Vasantsana's kindness has a sudden horror of his past life and puts on the gown of Buddhist monk, माथुर the proprietor of the gaming house, expert at player's tricks and whom neither the wit nor the prayers can soften, etc......The names of Shakespeare and Moliere present themselves naturally to our thought when we read मृच्छ॰ and this comparison which obtrudes itself is a sufficient eulogy to शूद्रक.

मृच्छ॰ has not escaped the alternations of interpolations. A certain नीलकण्ठ of whom nothing is known save the name has claimed to correct the negligence of शूद्रक. The tenth act in the genuine copy ended without bringing together again all the personages; चारुदत्त's wife, his son and मैत्रेय did not appear at the ending. The author was afraid, if we believe Nilkanth, of sunrise. The reason urged is obscure enough. Wilson explains the expression as a proverbial one, of which the exact sense would be: *To fear it might be wanting in some parts.* The literal translation gives a

sense equally acceptable and more precise. The staging seems to have been beginning at sunrise; if the spectacle lasted a long time people would be in the risk of being troubled by the excessive heat of the sun. The author of मृच्छ० would therefore have hastened the last scenes to shorten the representation. नीलकण्ठ who had nothing to absorb himself with the scenic necessities, has added by insertion a new picture. Charudatta's wife and son who have seen him start to meet his punishment and who think him dead already, are impatient of meeting him in heaven and mount the funeral pyre; मैत्रेय rejoins them. The cries of the crowd present at this triple suicide attract चारुदत्त, he arrives there in time to stop the fulfilment of the fatal project and to return joy to his people. The insertion is executed with cleverness; नीलकण्ठ imitates the style and process of शूद्रक but शूद्रक undoubtedly would not have consented to this insertion. An instinctive tenderness had determined him to keep at distance, the real and legitimate wife at the moment when the courtezan purified and ennobled becomes her equal. It is nevertheless interesting to state in the very act the work of interpolating these corrections imposed upon the masterpieces in the name of taste were a sort of approbation which sanctified their worth. The profanation by नीलकण्ठ certifies the glory of मृच्छकटिक.

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# APPENDIX III.

## UNIVERSITY QUESTIONS.

### 1882 B. A.

1. Explain the formation of the words मुद्राराक्षस and मृच्छकटिक and show what connection these names have with the main plot. Examine both plays as works of art and say if any one of them is superior in point of the development of dramatic incidents.

2. (*a*) What may you learn from the मृच्छकटिक as to नयप्रकार, व्यवहारदुष्टता and खलस्वभाव ?

   (*b*) What insight into his personal history does शूद्रक give us ? Do you discover any inconsistancy therein ? What do you suppose to be the probable age when he flourished ?

3. Translate the following:—
   (*a*) निष्पन्दीकृत......जगत् ( Act V 24th verse ).
   (*b*) अप्येष नाम......सदृशं त्यजान्ति ( VIII,26 ).
   (*c*) कांश्चित्तुच्छयति......विधिः ( X,59 ).
   Discuss the Alankaras in (*a*) and (*c*).

4. What dialects are used in the मृच्छकटिक ? Give examples.

### B. A. 1889.

1. What are the noticeable features of the age depicted in the मृच्छकटिक ?

2. (*a*) Explain the allusions in the following:—
   (1) मार्गो ह्येष नरेन्द्रसौप्तिकवधे पूर्वं कृतो द्रौणिना,
   (2) यौगन्धरायण इवोदयनस्य राज्ञः
   (3) मयि मृत्युवशं प्राप्ते विद्येव समुपागता

3. (*b*) Give the meanings of the followings words:— (1) प्रस्ताव, (2) तुलयति, (3) जाति, (4) क्लीब, citing passages from the मृच्छकटिक to illustrate their use.

4. What are given in the मृच्छकटिक as
   (*a*) The qualification for the judge's post;
   (*b*) The difficulties of his position;
   (*c*) External indications of guilt or innocence.

5. Briefly sketch the characters of शर्विलक and संवाहक, quoting passages to support your answer.

5. Translate into English:—
   (1) नयप्रचारं व्यवहारदुष्टताम् ।
   (2) उत्कण्ठितस्य हृदयानुगुणा वयस्या ।
   ............प्रमोदः II. ( III. 4. )
   (3) वयं व्यावच्छतो मृत्युर्न गृहीतस्य बन्धने ।
   (4) संयच्छत निजोदरं......धर्मे ( VIII; 1 )
   (5) प्रभवति यदि धर्मो......सैव ॥
   (6) अन्योन्यं प्रतिपक्षसंहतिमिमां......विधिः ॥

6. Explain fully with context where necessary
   (*a*) मद०—आर्ये किं हीनकुसुमं......सेव्यन्ते ।
   वस०......अत एव ता मधुकर्य उच्यन्ते । ( Act II )
   (*b*) भोः पाप किमिदमकार्यमनुतिष्ठितं त्वया । तवापि पापिनः पतनात् स्त्रीवधदर्शनादिव पतिता वयम् । ( Act. VIII )

## INTERMEDIATE Ex. 1906.

1. Translate into English:—
   (*a*) एह्येहीति......समुत्तिष्ठते ( V, 23 )
   (*b*) दिष्टया, भो......वोपरागमुक्तम् ( X, 48 )
   (*c*) निवासश्चिन्ताया......संतापयति च ( I, 15 )

2. Write notes, grammatical or otherwise on:—धूपायति; शुभ्रदन्ती, विद्रुमसंनिभाधरोष्ठी; भरतवाक्य; शामित्र; निवाप; चैत्य; अपश्चिम; नृशंस; षष्ठं महापातकं; द्रोणवृष्टी; पूर्णकुम्भ.

3. (*a*) What classes were entitled to wear the यज्ञोपवीत in the days of the मृच्छकटिक ?
   (*b*) Were mixed marriages allowed ?
   (*c*) What were the disabilities of the Śudras in those days ?

(*d*) Criticise the judicial proceedings with reference to the principles of administering justice enunciated by the judge.

## INTER 1898.

1. Translate into English:—
निष्पन्दीकृत......जगत् ( V, 24 ).

2. Describe briefly the society of Ujjayini as depicted by Śudraka in the मृच्छकटिक;

5. Give the meanings of :—
करण; उपहस्तिका; शामित्र; मद्गुः नरेन्द्र; कृतान्त and भुजिष्या.

## INTER 1910.

6. (*a*) Translate into English :—
(1) तं तस्य स्वरसंक्रमं......शृण्वन्निव ( III, 5 )
(2) पवनचपलवेगः.........शत्रोः ( V, 17 ).
(*b*) Name the metres of (1) and (2) and dissolve the compounds मृदुगिरः, पवनचपलवेगः and स्तनितपटहनादः

7. (*c*) Explain with reference to context:—
(1) मन्ये निर्धनता......पातकम् । (1, 27)
(2) तत् किमेतां प्रवेश्य महादेवमिव द्वारशोभेव गृहे निर्मिता ।
(3) त्वमपीदानीमिन्द्रमहकामुक इव सुष्ठु किं काकायसे का केति ।
(4) अङ्गारक विरुद्धस्य......स्थितः । (IX, 33).
(5) किं हीनकुसुमं......सेवन्ते ।
(6) मार्गो ह्येष नरेन्द्र......द्रौणिना ।
(7) अतिक्रान्ते (V. I. अतिक्रान्तं ) किं मनोरथैः ।
(*d*) Discuss the readings in (7) above.

8. Make a note on the administration of justice in Ancient India as gathered from the मृच्छकटिक.

10. Write notes on:—
पर्यङ्कग्रन्थिबन्ध; रोमन्थायमान; कल्यवर्त; चलाचल; गन्धगज; कूपयन्त्रघटिकान्याय; द्रोणमेध, प्रभवति शरीरस्य

or

Bring out features of Maitreya's character supporting your remarks with quotations.

## UNIVERSITY OF BOMBAY.

### INTER ARTS 1920.

### Sanskrit.

1. Translate into English:—

(*a*) एतैरेव यदा गजेन्द्रमलिनैराध्मातलम्बोदरै
……………क्षारं क्षते प्राक्षिपत् ॥ १ ॥
Act. V. 18.

(*b*) विद्युद्भिर्ज्वलतीव संविहसती वोच्चैबलाकाशतैः
……सान्द्रभिवाहिभिर्जलधरैर्धूपायतीवाम्बरम्

(*c*) प्राप्तोऽहं व्यसनकृतां दशामतार्यो
………मया हतेति ॥३॥ Act. X. 25.

(*d*) उत्कण्ठितस्थ हृदयानुगुणा वयस्या
………रागपरिवृद्धिकरः प्रमोदः III. 3.

2. What have you got to say with regard to the originality of मृच्छकटिक of Śūdraka or the Charudatta of भास ?

3. How has the poet utilized the political revolution for his purposes ? What would happen if it were removed from the plot ?

4. Criticise the view "By doing away with the description of वसन्तसेना's dwelling, by curtailing the description of rainy season, and by relegating the court scene to a Praveśaka the drama could have been made much shorter than what it is."

5. Explain any four of the following with reference to context:—

(1) अनतिक्रमणीया भगवती गोकाम्या ब्राह्मणकाम्या च।

(2) हञ्जे किं वेशवासदाक्षिण्येन मदनिके एवं भणसि।

(3) वयस्य, अलमिदानीं सर्वं परिवादमुक्त्वा। अवस्थयैवासि निवारितः।

(4) तद्यदि राक्षसी, उभावपि मुषितौ अथचौरस्तदोभावपि खादितौ।

(5) यदिदानीमहं वरण्डलम्बुक इव दूरमुत्क्षिप्य पातितः।

(6) न पुष्पयोषमर्हत्युद्यानलता।

(7) Write grammatical and explanatory notes on :- धूपायति; हृदये गृह्यते; सौप्तिकं; लक्ष्यसुप्तं करठडाकिनी; पत्ररथ

## UNIVERSITY OF BOMBAY.

### Second Examination for B. A. 1886.

Translate :—

(*d*) त्रैताहृतसर्वस्वः पावरपतनाच्च शोषितशरीरः ॥
..................विनिपातितो यामि ॥ १ ॥
Act II; 9

(*c*) महावाताध्मातैर्महिषकुलनीलैर्जलधरैः
..................भिद्यत इव ॥ २ ॥
Act V; 22

(*f*) अङ्गारकविरुद्धस्य प्रक्षीणस्य बृहस्पतेः
..................उत्थितः ॥ ३ ॥
Act IX; 33

To what does this refer ?

State in what connection the following sentences are used and translate them :—

(*a*) अज्ज णं पसादो एसो जं इमाए मुद्दाए अमच्चो परिग्गहं करे पि।

(*f*) असत्पुरुषसेवेव दृष्टिर्विफलतां गता।

(*g*) तदत्र पक्वेष्टके पूर्णकुम्भ एव शोभते।

Mention some of the patron saints of the art of thieving referred to by Śarvilaka.

(*h*) सदहिणा काल्योदणेण पलोहिदा ण भक्खन्ति
वायसा वर्सिं सुधा सवण्णदाए।

(*i*) अहं खलु सिद्धादेशजनितपरित्रासेन राज्ञा पालकेन घोषांदानीय विशसने गूढागारेबन्धनेन बद्धः।

(*g*) संयच्छत निजोदरं नित्यं जाग्रतध्यानपटहेन।
विषया इंन्द्रियचौरा हरन्ति चिरसञ्चितं धर्मम्॥

What are the different ways in which drammatic writers wind up their प्रस्तावना ? Which of them are used in the two plays मृच्छकटिक and मुद्राराक्षस ) under consideration.

Contrast the characters of Charudatta and Śakâra. What distinct objects had Śûdraka in view in writing the Mṛichhakatika and how far do you think they have been gained ? What is the general moral of the play ?

What relation does Prakrita bear to Sanskrit ? What are the different kinds of Prakrita ? Which of them are used in the two plays ? Give an instance of each.

or

VII. Reproduce in Sanskrit the thoughts of Cha[illegible] on poverty.

X. Give the precise meaning of the following : कल्यवर्त; शूलायतना; भूतार्थः; श्रेष्ठिचत्वरं शाक्यश्रमणक; यानपा[illegible]